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ROYAL AGRICULTURAL SOCIETY of ENGLAND.

On TUESDAY, December 12, at Eight o'clock p.m., Dr. VOLCKER will deliver a Lecture 'On Disinfectants, the Prevention of Infection,' &c.
By order of the Council,
H. HALL DARE, Secretary.
15, Hanover-square, W.

ROYAL AGRICULTURAL SOCIETY of ENGLAND.

The GENERAL MEETING of Members will be held at the Society's House, 12, Hanover-square, on WEDNESDAY, December 13, at 12 o'clock.
By order of the Council,
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London, December 1, 1865.

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University College, London,
November 29, 1865.

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LITERATURE

The Worship of Baalim in Israel. Based upon the Work of Dr. R. Dozy, 'The Israelites in Mecca.' By Dr. H. Oort. Translated from the Dutch, and Enlarged, with Notes and Appendices, by the Right Rev. John William Colenso, D.D. (Longmans & Co.)

A rare hoax has been played off on the learned world. Dr. Dozy, one of our foremost Arabic scholars, Professor of Oriental Literature at Leyden, appears to have been goaded into a sort of frantic humour by the performances of certain recent Biblical investigators, and chiefly, we should say, by some of the unearthly paradoxes which disport themselves in Geiger's otherwise inestimable 'Urschrift.' So he wrote a book himself, in which Biblical and Mohammedan matters are made to explain each other mutually; and a more brilliant travesty of Science we certainly never came across. Biblical criticism and etymology, grammar and history, theology and metaphysics, Arabic and Hebrew and Dutch, simply seem to have gone mad in it. But, in the manner of good jokers, Dr. Dozy, in the midst of all these grotesque antics, never moves a muscle. From the Introduction, in which he modestly claims indulgence for his "strange views," to the last line, he keeps his countenance so well, that at times we feel a slight shudder creeping over us, lest all this might possibly be meant for ghastly reality. This has indeed been the view taken by the author's countrymen. Germany and France were too wary; but the Low Countries did not see the joke. They set to work—agreeing, amending, refuting, complementing. It is only a year since the birth of this marvellous book, and we have already a promising crop of Dutch literature before us bearing on it: unanimous in praise of the new light thrown by the ingenious author on the many obscure problems that puzzle Biblical critics, but endeavouring to set him right on some special point or other. So long as this controversy was confined to the Low Countries, we refrained from making any observations, and spoiling Dr. Dozy's fun. But as our earnest Bishop of Natal has given us one of these counterblasts in an English garb, with notes and additions, we must break silence in the cause of something better than fun.

The full title of Dr. Dozy's work reveals, as a good title ought, the story contained in it,—*'The Israelites in Mecca from the Time of David till the Fifth Century of our Era. A contribution towards the Criticism of the Old Testament, and the Elucidation of the Origin of Islam.'* Briefly, not only, as has been fully established ere now, the principal—ethical, legal, and legendary—elements of Mohammed's religion are derived from Judaism, but also those idolatrous pre-Mohammedan elements that were fused into it, are derived from Judea. It is, in fact, these very elements which, with marvellous faithfulness, represent the primitive religion of the Israelites. One after another, Dr. Dozy tells us, the *Rabbis* did their best to hide the truth from us. *Reformers* are obliged to do that sort of thing. But little did they dream that while they were taking away from Scripture, and adding unto it, altering, mutilating, suppressing, garbling in fact, their Sacred Records "in majorem Dei gloriam" with a will, there were hostile living testimonies multiplying and prospering close by in wondrous Arabia! No *Rabbis* had access to them, and, save slight abrasions, due to time and clime, the glowing picture of Mosaism at the time of Saul or

David—just when, thanks to Samuel's energetic efforts, the schools flourished throughout the length and breadth of the land—shone out like a mirage from the yellow desert seas girding stony Mecca.

Dr. Dozy traces it there by the following chains of arguments.—It has long been a puzzle why the tribe of Simeon is not mentioned in the Benediction of Moses. From a passage in Chronicles (a work rejected by the author *en bloc*, except when specially wanted) it would further appear that they had, at the time of David, lost the cities allotted to them by Joshua. With this, Jacob's 'I will divide them in Jacob, and scatter them in Israel,' is brought together by critics. From these and the like circumstances Dr. Dozy concludes that they had completely disappeared from the time of Saul (or David), and all those accounts of them dating from a later period he considers as forgeries. Having disposed of the When, he settles—aided by etymology and Muslim legends—the Why and the Where. The story of Saul's rejection by Samuel, on account of his remissness in the war with Amalek, is well known. Nothing is said there about his army, but there is no reason why this should not have consisted of Simeonites. If Saul was rejected, they must have been rejected. Their rejection could only consist in banishment. And banished they were; for Hitzig feelingly observes, and the author indorses his sentiment, "it is certain that in olden times a Hebrew did not leave his native soil voluntarily." Now we have certain Arabic traditions—rather late, but useful—of several immigrations into Arabia, called "Djurmums." Djurmum is naturally the Hebrew Gerim (strangers, sojourners), thus:—Gerim=Garim=Gorom=Gorhom=Djurmum; and who else but the Simeonites could these (first) Djurmum be? True, we hear nothing anywhere of Simeonites in Arabia. But what can be more evident than that, disgusted with their brethren at home, they cunningly took an *alias*, so as to break completely with the old firm? Simeon is derived from *shama*, to hear; and what is Ismael but a derivation from *shama*, to hear? It is under this name that, according to our author, they henceforth appear in history and tradition.

Yet, though they parted in anger, their hearts went back to their old homesteads every now and then, as is clearly proved by that mysterious dialogue in Isaiah (xxi. 11 and 12), "Watchman, what of the night?" It was at the time of Hezekiah that the Israelites began to take an interest in their far-away brethren, and Isaiah is the mouth-piece of their sentiments. "He"—viz. the Simeonite or Ismaelite, Isaiah says—"calls to me from Seir" (i. e. Arabia): "Watchman, what of the night?" Night, in Eastern parlance, means misfortune. Exile is a misfortune. Therefore they say: "How about our decree of exile?" "The watchman (Isaiah) replied: 'The morning cometh and'—but here we have first a "corruption" in the text to get over. The word *gālm* follows in Hebrew, which means *also*. Dr. Dozy amends: for *g* read *n*, and for *m* read *s*, and the two letters of the word now read *nās*, which means to flee. Thus we have, "The morning cometh,"—i. e., we are well disposed towards you,—and fleeth the night,"—i. e., your exile might soon be at an end. "O that ye only would ask!"—send in your request in the proper manner,—do ask, return, come!" Thus we have it unmistakably—we omit some minor arguments—that they were in Arabia. But how do we know that they were in Mecca? Nothing, again, is more evident. Mecca has many

names, all of which the Professor (much in the manner of Lysons's 'British Ancestors') makes out to be, not Shemitic, but Hebrew, and which, therefore, must have been bestowed upon it one and all by these exiles. But the most palpable proof lies in that name itself. Mecca, or Becca, is also pronounced by some modern Arabic scholars,—owing to the uncertain sound of the Arabic vowels,—Macca. If we write this in Hebrew characters, what do we get?—"A slaughter,"—the slaughter, of course, by which they conquered the country and subdued the inhabitants!—How magically the glorious din and roar of the battle and the blood-stained desert wilds here suddenly rise before our eyes! What if history knows absolutely nothing of it? Does not that "blessed" word Mekka unfold much more than camel-loads of dry chronicles ever could?

As soon as these victorious exiles had thus settled at Mecca, they set to work and built a temple. This is the *Kaaba*; and here, or nowhere, we shall find, as we said, the rites and dogmas, the creed and the practices of Judea, which they brought with them, in a genuine and unadulterated form.

At the time of Mohammed the supreme God, among three or four hundred, is reported to have been "Hobal," worshipped under the shape of a man. Hobal, according to our investigator, is—Habbal, the Baal. Baal, of course, is Saturn (*vide* Movers generally), and Arabic traditions (*of the twelfth century A.D.*) tell us that the temple at Mecca had been originally a temple of Saturn.

The change of vowels, consonants, accents, even the article, must not disturb any one. These are trifles in the speculations of genius. True, Baal itself is not a proper name; it only means *Lord, Herr, Seigneur*, words which obtain also in our time of spiritual religion. We shall, therefore, have to prove that this Hobal was the Israelitish, more especially the Simeonite Baal, and, having done this, we shall find what was his peculiar nature and worship; and thus strike two blows at once. Azraki tells us that there was a hole, four and a half feet deep, near the Hobal statue, which constituted the treasury of the Meccan Temple. This hole was called *gobb*, but also *bér*—a well. What do we find in Joshua xix. 8? There are enumerated the seventeen cities, together with the villages, of the Simeonites, concluding with: "And all the villages round about these cities to (i. e. as far as) *Baalath-Beir*." This, of course, is an orthographical blunder. Correct it into Baal habeer—i. e. the Baal of the Well—and "thus, we see," the Professor blandly continues, "that the Baal, the Ha-Baal, or Hobal of Mecca, is quite the same as the Baal of the Simeonites in Canaan." Having got so far, it would be very surprising if we did not find mention made of this Baal—or more properly speaking, Saturn—Temple in Scripture; and we do. A gate is called, in Shemitic, *gdr*; *gadr* or *g'ddr* in Arabic; *geder* in Hebrew. The four walls of the ancient Sanctuary of Mecca—and this itself probably—are called *Al-gadr*. What says 2 Chron. xxvi. 7? "And God helped him (Uzziah) against the Philistines, and against the Arabians that dwelt in Gur-Baal and the Mehunim." For Gur, which means dwelling, read *Gedor* or *Gadr*, and for Mehunim read *Mineans*, and you have *al-gadr*, i. e. the *Kaaba*. But more. The *LXX.* translate *ἐν τοῖς Ἀραβας τοῖς κατοικοῦντας ἐν τῇ πύργῳ*. What stone? Why, the Black Stone of the Kaaba, of course. This mysterious black stone, too, is now made transparent. As the stories of Ismael and Hagar were invented by the *Rabbis* in the time of Ezra, in order probably to shame these non-returning Simeonites or Is-

maelites, so are the myths of Abraham and Sarah first circulated about that busy period. The question remained only, what the substratum of truth that always underlies a myth might have been. Now, Dr. Dozy, notwithstanding the Jehovistic fiction-writers, has discovered that the Hebrew cultus really consisted, first, of the worship of certain stones and trees; secondly, of the Baal; and thirdly, of the Jehovahism, in which Jehovah is represented as a steer or a he-goat. And, briefly, *Abraham was a stone* out of which the Israelites believed that they had sprung, and which was, therefore, worshipped by them as a god. Proofs abound again—cf. Deut. xxxii. 30, 31: "How should one chase a thousand... except their *Rock* had sold them and Jehovah had delivered them up!... For *their rock* is not as *our rock*," &c. Again (18): "Of the *Rock* that begat thee thou wert unmindful, and hast forgotten Elohim that formed thee." The parallelism in the verses goes either up or down. *Rock*, in any case, never stands for God, Jehovah, Elohim; but these stand for *Rock*. Deucalion and Pyrrha are clearly an instance in hand. That in this same song of Moses God is also called, according to Eastern imagery, an Eagle, that He has hands, feet, is said to carry a sword, to shoot arrows, &c.,—matters not. Does not, in fact, Jeremiah thunder against this stone-creed, which numbered its adherents both among the lower classes and among the educated; nay, the aristocracy, the Kings, Princes, Priests and Prophets of Israel themselves!—cf. Jer. ii. 27. "They... who say to the *stone* thou hast brought me forth."—Incredible as it might seem, the *second Isaiah* still believed in it. He even goes so far as to reveal the mysterious name of this stone, the people's ancestor, while exhorting them to come back to the primeval purity of its worship. He says distinctly (li. 1, 2), "Hearken to me, ye that follow after righteousness, ye that seek Jehovah. Look unto the *rock* whence ye are hewn and to the hole of the pit whence ye are digged.—Look unto Abraham your father and unto Sarah that bare you."... Now the block being Abraham, the hole of the pit, Dr. Dozy argues, must be Sarah. This in itself, he avers, is no name at all, any more than Abraham, but means hollow—a hollow, or cave, in which the block called Abraham rested, as a *λίθος κινούμενος*, a moving stone. Hence also the legend of Abraham having been born in a cave. Were further proof needed, is it not enough to remember that these two names, Abraham and Sarah, do not occur again in Scripture? Dr. Dozy does not here develop the origin and divine meanings of some other names that do not occur again,—e.g. Isaac, Jacob, Reuben, Levi, Moses, Aaron, David, Solomon, &c.,—but these, no doubt, will be explained on a future occasion.

So much for the Stone Divinity. Besides this and Hobal or Habbal, there was Jehovah, worshipped under the shape of a bull, or he-goat, by the Israelites: chiefly by Moses himself. True, there is a certain commandment ascribed to Moses, which slightly was against this notion. Nothing, moreover, is found hinted in Scripture about this his gross idolatry. Both these arguments, however, are easily disposed of by Dr. Dozy: first, the commandment is not Mosaic; and, secondly, the Rabbis as usual suppressed all notice of his idolatry. One positive proof has luckily escaped them with all their care. The idol which Michah had made for himself was a bull; so Bertheau, at least, says. But who was its priest? "Jonathán, the son of Gerson, the son of Moses." Our Bible (Judg. xviii. 30) has, sure enough, *Manasseh*, and not Moses, but that

again is a "pious fraud" of the Masoretes, who inserted the *n*, added the *dagesh* and altered the vowels. Looking for this bull or he-goat in Mecca, we learn from Arabic sources that *two centuries after Christ the Jews* were expelled by the Chozah, an Arabic tribe, and before leaving they buried, among their valuables,—breast-plates, swords and the like—also two golden gazelles. These were dug up again a few generations before Mohammed, and one was placed in the treasury of Hobal and the other was used to adorn the Temple. These gazelles, Dr. Dozy thinks, must have been he-goats, and the form of a he-goat as well as of a steer, under which JHVH (we have come again to the unpronounceable Tetragrammaton,—*les extrêmes se touchent*) was worshipped, are Egyptian. The Hebrew Abir, strong, applied to the Deity, is simply Apis. Dr. Oort (in the work on Dr. Dozy's theories, now before us), here joins issue with his original, for several reasons. He does not believe that a gazelle is a he-goat. The Apis, he further reasons, was a live thing, and not a statue. And why, he wishes to know, two copies at once? He might also have expressed a doubt whether Arabian Jews of the second century A.D., whose constant mental intercourse with their brethren in Babylon, Palestine and the Diaspora generally (even apart from the later "Gorham") is established beyond all doubt, really could have worshipped JHVH as a he-goat, at a time when the ancient collections of the Mishnah were being collated for the purpose of their final redaction, when the later Gemara was orally developing in Babylonian and Palestinian academies, and when the sublime ethics begotten and developed in the bosom of Judaism had made the marble gods of Greece and Rome, even Jupiter and Apollo, totter on their pedestals.

Jam satis. Those who are anxious to see more of this crack-brained carnival may go and look for themselves. Our mind and our pen refuse to dwell any longer upon it. As we said, no country seems to have taken any very serious notice of this book, except the Low Countries. The only work on it we remember in German, consisted of one octavo "broadside," with the title 'Some Results of the Latest Method of Investigation on the Field of Primeval History.' In this—the joint production, apparently, of a German author and an "English editor,"—it was proved that the Jews or Good Ones (*Guten*, in low Berlin pronunciation "Juden") were Germans, who founded Haran in Mesopotamia, so called from the German *harren*. Bethuel was a colonist who had "bedded" himself "well." His son was possessed of the milk of human kindness, and was therefore called Laban (Hebr. white). Ur-Chasdim was so called from the horological (*Uhr*) propensities of the Chaldees. Isaac's name was derived from the river *Eisak* in the home-country. Jacob was a sly fox-cub, and therefore Esau said to him "*Ja-Cub* wart nur." It was a piece of fun; almost as comical as the original speculation of Dr. Dozy himself. Dr. Oort, however, the worthy pastor of Santpoort, who goes forth with sword and buckler to combat the notion of the JHVH=Baal=Saturn, of Israel and Mecca, speaks in the Introduction of "these conjectures (viz., the Simeonite foundation of the sanctuary of Mecca being the Great Festival, the Hajj being the Feast of Trumpets, and this being the original *Passah*, &c.) being supported by so many proofs of various kinds," that in his opinion "they stand incontestably confirmed." "They supply," he says, "the key to innumerable riddles, and throw light upon the darkest questions." What he finds Dr. Dozy is one-sided in, is that he lays the blame of these

"pious forgeries" in the Sacred Records on the "Men of the Great Synagogue" exclusively. We had thought that there was a little difficulty about the understanding of the activity of that glibly-handled body.) The prophets and priests before them, he says, were just as bad as they were. And he comes to the conclusion, that we must not take the Meccan worship as a photograph, but rather as a blurred sketch of that of the Simeonites, *alias* Ismaelites, *alias* Israelites.

Bishop Colenso, on his part, points to the view which he himself has developed in the Fifth Part of his 'Pentateuch,' as lying midway between Dr. Dozy's and Dr. Oort's; and he offers it as a meeting-point for both. He thinks that the "ancient religion of Israel"—that is, the religion in the time of David—was the worship of JHVH, i. e. IAO = Adonis = the Sun = Baal. In the days of Moses he assumes there was no national deity in Israel. In Canaan they adopted the worship of the Canaanites. In the time of Samuel, JHVH, or "as the prophet desired to have it, Jehovah," was formally recognized as the "God of Israel"; and in this sense he was also considered as the Baal of Israel by the enlightened, "as JHVH *always* was in the eyes of the multitude." In the reign of David, however, the two became separated in men's minds: JHVH remained the Baal of the idolatrous majority, while the Jehovah creed gradually developed into a more spiritual phase. But on this we must not further enlarge here. The Bishop has fully spoken on this and other points in Vol. V., to which he constantly refers; and a fuller discussion of these views would therefore be out of place here. We cannot, however, suppress our regret at the frequent use he there makes of Dr. Dozy and Movers. The former, eminent as he is as an Arabic scholar, is, our readers will agree with us, hardly a guide to be followed in Biblical matters; and both Gesenius and Movers, we should think, would now find reason to alter much of what they said about Phœnicia. Moreover, the speculations of the latter scholar, especially in the chapters on Phœnician theology, are, in many instances, not merely vague and fantastic to a Creuzerian degree, but they contradict each other flatly throughout the book. Had the author lived to finish it, he would probably have furnished it with appendices, additions, and amendments without end. And, may we ask, what on earth is the meaning of "Phœnicie," which we find uniformly quoted in the Bishop's books? Movers was not a Dutchman, but a German, and there are only two German forms of which we can think—Phœnicie, the title of his essay in Ersch and Gruber, and Phœnicizer, the title of his book. Surely he is not quoted at secondhand from the Dutch?

And now a word to our readers. We wish them distinctly to understand that ours, in this place, is an entirely neutral ground. We discuss science, be it theological or otherwise, as science, and represent the creed of no special school. Nor do we think that a review article will, or ought to endeavour to decide upon such questions as the connexion of the Baal Worship with the assumed Phases of Jehovahism,—keenly alive as we are to the difficulties that beset these problems. But being neutral here, we do protest emphatically, in the name both of "Belief" and "Free Discussion," or whatever the more modern war-cries in the two camps be, against aberrations over which neither has any reason to rejoice, and which, moreover, are calculated to bring real science into bad odour, and cause the hearts of the people and the learned to turn away in dismay. Bishop Colenso, like any other critic, is perfectly right

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to avail himself of whatever new material may be forthcoming in favour of his theories. The notes and appendices which he has added to this book show anew his indefatigable industry, his hardly-gotten scholarship, and his courageous perseverance in his work, in spite of all bars and obstacles. But let him beware of bubbles. These are of them. They prove nothing, absolutely nothing, and war both against Faith, Common Sense and Knowledge. Dr. Dozy, on his part, will do well, henceforth, to stick to historical Islam, on which field he has gathered his laurels, and to refrain from sowing any more wind on the much-furrowed soil of the Holy Land. *Imprimis*, let him give up hoaxing, and bringing before us, dressed up in brand-new garments, that ancient absurdity to which Nöldeke, in his recent "Beiträge," alludes as "Hitzigs Simeonitischen Phantasieant." There is room now, we suppose, in Hobal's *bér*, or ditch. Let him take our advice and solemnly inter it there, together with all its gods and goods and chattels, including the he-goats, and the bulls, and the living stones that move in caves. Pastor Oort, however, who derives the word Hobal, by way of amendment, from "Jahu-Baal-of-Ishmael," or "Jahu-Baal-of-the-Well" (he is not quite certain, though, whether this was originally JHVH, or a subordinate deity), should give up etymology, and remember his own profound utterance (p. 5) on Dr. Dozy: "Men easily find that which they wish to find. Many sharp-witted scholars are thus often led upon a false path." Finally, to him and all those other epigones in the land of Erasmus, and nearer home, who keep on halting upon two crutches, we should give the friendly advice either to get rid of one crutch, or to let Baal and the priests of Baal alone for the present—until, at least, they have made out a better case. It is not because we forget, but because we remember what Biblical Science owes to the Low Countries that, "out of our complaint and grief, we have spoken hitherto," Astruc, the founder of the "Documentary" Theory, upon which all our modern investigation rests, from thence issued his 'Conjectures.' There was also once a certain Tractatus Theologico-Politicus written in that country, and he who wrote it has, for good or evil, shaped the "modern consciousness of Europe," and in him Goethe had his being. And his real power over mankind arose, not so much from his genius, but from the nobly earnest way in which he brought that genius to bear on all things, human and divine. He never trifles, and he never jests. He, whatever his results, is always true; his foot, as Matthew Arnold has it, is in the *vera vita*, his eye on the Beatific Vision,—and his name is Baruch (Benedict) Spinoza.

Legends and Lyrics. By Adelaide Anne Procter. With an Introduction by Charles Dickens. New Edition, with Additions. Illustrated. (Bell & Daldy.)

It was the fortune of this journal first to call public attention to the collected poems of a poet's daughter—the finish, clearness, and quiet individuality of which grow, and will grow, on their being returned to. Their writer has won a place of her own; a place which will last. Having gone minutely through the pages of this new edition, knowing many of the verses by heart, every impression formerly expressed is more than confirmed. The place of Adelaide Anne Procter is in the Golden Book of English poetesses.

This showy issue of her delicate, thoughtful, devotional verses put forth in a Christmas form, with illustrations which we take leave to think

are nearly as unsatisfactory as illustrations can be, is prefaced by a few pages by Mr. Dickens which will live in connexion with Adelaide Procter's poems, so long as any sympathy for verse shall endure. Let us take the first and the last of them:—

"In the spring of the year 1853, I observed, as conductor of the weekly journal *Household Words*, a short poem among the proffered contributions, very different, as I thought, from the shoal of verses perpetually setting through the office of such a periodical, and possessing much more merit. Its authoress was quite unknown to me. She was one Miss Mary Berwick, whom I had never heard of; and she was to be addressed by letter, if addressed at all, at a circulating library in the western district of London. Through this channel, Miss Berwick was informed that her poem was accepted, and was invited to send another. She complied, and became a regular and frequent contributor. Many letters passed between the journal and Miss Berwick, but Miss Berwick herself was never seen. How we came gradually to establish, at the office of *Household Words*, that we knew all about Miss Berwick, I have never discovered. But, we settled somehow, to our complete satisfaction, that she was governess in a family; that she went to Italy in that capacity, and returned; and that she had long been in the same family. We really knew nothing whatever of her, except that she was remarkably business-like, punctual, self-reliant, and reliable: so I suppose we insensibly invented the rest. For myself, my mother was not a more real personage to me, than Miss Berwick the governess became. This went on until December, 1854, when the Christmas Number, entitled, 'The Seven Poor Travellers,' was sent to press. Happening to be going to dine that day with an old and dear friend, distinguished in literature as Barry Cornwall, I took with me an early proof of that number, and remarked, as I laid it on the drawing-room table, that it contained a very pretty poem, written by a certain Miss Berwick. Next day brought me the disclosure that I had so spoken of the poem to the mother of its writer, in its writer's presence; that I had no such correspondent in existence as Miss Berwick; and that the name had been assumed by Barry Cornwall's eldest daughter, Miss Adelaide Anne Procter. The anecdote I have here noted down, besides serving to explain why the parents of the late Miss Procter have looked to me for these poor words of remembrance of their lamented child, strikingly illustrates the honesty, independence, and quiet dignity of the lady's character. I had known her when she was very young; I had been honoured with her father's friendship when I was myself a young aspirant; and she had said at home, 'If I send him, in my own name, verses that he does not honestly like, either it will be very painful to him to return them, or he will print them for papa's sake, and not for their own. So I have made up my mind to take my chance fairly with the unknown volunteers.' Perhaps it requires an editor's experience of the profoundly unreasonable grounds on which he is often urged to accept unsuitable articles—such as having been to school with the writer's husband's brother-in-law, or having lent an alpenstock in Switzerland to the writer's wife's nephew, when that interesting stranger had broken his own—fully to appreciate the delicacy and the self-respect of this resolution. * * She was exceedingly humorous, and had a great delight in humour. Cheerfulness was habitual with her, she was very ready at a sally or a reply, and in her laugh (as I remember well) there was an unusual vivacity, enjoyment, and sense of drollery. She was perfectly unconstrained and unaffected: as modestly silent about her productions, as she was generous with their pecuniary results. * * No claim can be set up for her, thank God, to the possession of any of the conventional poetical qualities. She never by any means held the opinion that she was among the greatest of human beings; she never suspected the existence of a conspiracy on the part of mankind against her; she never recognized in her best friends, her worst enemies; she never cultivated the luxury of being misunderstood and unappreciated; she would far rather have died without seeing

a line of her composition in print, than that I should have maundered about her, here, as 'the Poet,' or 'the Poetess.' * * Always impelled by an intense conviction that her life must not be dreamed away, and that her indulgence in her favourite pursuits must be balanced by action in the real world around her, she was indefatigable in her endeavours to do some good. Naturally enthusiastic, and conscientiously impressed with a deep sense of her Christian duty to her neighbour, she devoted herself to a variety of benevolent objects. Now, it was the visitation of the sick, that had possession of her; now, it was the sheltering of the houseless; now, it was the elementary teaching of the densely ignorant; now, it was the raising up of those who had wandered and got trodden under foot; now, it was the wider employment of her own sex in the general business of life; now, it was all these things at once. Perfectly unselfish, swift to sympathize and eager to relieve, she wrought at such designs with a flushed earnestness that disregarded season, weather, time of day or night, food, rest. Under such a hurry of the spirits, and such incessant occupation, the strongest constitution will commonly go down. Hers, neither of the strongest nor the weakest, yielded to the burden, and began to sink. To have saved her life, then, by taking action on the warning that shone in her eyes and sounded in her voice, would have been impossible, without changing her nature. As long as the power of moving about in the old way was left to her, she must exercise it, or be killed by the restraint. And so the time came when she could move about no longer, and took to her bed. All the restlessness gone then, and all the sweet patience of her natural disposition purified by the resignation of her soul, she lay upon her bed through the whole round of changes of the seasons. She lay upon her bed through fifteen months. In all that time, her old cheerfulness never quitted her. In all that time, not an impatient or a querulous minute can be remembered. At length, at midnight on the 2nd of February, 1864, she turned down a leaf of a little book she was reading, and shut it up. The ministering hand that had copied the verses into the tiny album was soon around her neck, and she quietly asked, as the clock was on the stroke of One: 'Do you think I am dying, mamma?'—'I think you are very, very ill to-night, my dear.'—'Send for my sister. My feet are so cold. Lift me up!' Her sister entering as they raised her, she said: 'It has come at last!' And with a bright and happy smile, looked upward, and departed."

It is impossible to add to, still more to spoil, the beauty of this monograph.

Street Ballads, Popular Poetry, and Household Songs of Ireland. Collected and arranged by Duncathail. (Dublin, M'Glashan & Gill.)

FENIAN literature has not attracted its fair share of attention. Whilst the prisoners who profess to despise and defy British law are occupying the Four Courts on all the technicalities of *certiorari*, *mandamus*, and criminal information, it would be a mistake to imagine that the copious legal arguments with which the Irish journals abound are the only contributions for which the reading public are indebted to the Fenians. The abortive rebellion of '48 was more of a literary imposture than anything else. The Young Ireland party wrote so well that they managed to excite the interest of all classes except the people of Ireland. In this country we became familiar with the anti-English ballads of Davis and Duffy. The song beginning

Who fears to speak of Ninety-eight?

and the stirring verses of Ferguson, M'Carthy, and Barry were very generally read here, and they were criticized as literary efforts, in no unfriendly spirit, by English writers. But we all fell into the delusion, as the authors themselves are now ready to acknowledge, that these political poems were known to the masses in Ireland. The people knew very little about the authors, and less about their works. They

had heard of Gavan Duffy as an opponent of O'Connell; but they never heard of 'The Muster of the North,' or 'The Voice of Labour.' It was only when some of these gentlemen got down to Ballingarry that their eyes were opened to the political blindness of the peasantry. The people looked with astonishment and doubt upon such totally unknown leaders as O'Gorman, O'Brien, and Dillon. It is said that some grey-haired farmers, when the rumour spread that fighting was intended, asked "if Boney was come across?" and others inquired "if Lord Edward was really come back?" or "if the Counsellor (meaning O'Connell) was a friend of theirs?" Then the briefless barristers and clever young gentlemen who had never grown tired of repeating, with a little verbal alteration, the dictum of Fletcher of Saltoun, "Let me make the ballads and I care not who makes the laws," began to discover the difference between making ballads and securing readers. The movement suddenly collapsed in the disgust of the would-be leaders and the laughter of officials and friends of the Government who for months previously had been in a state of ignorant terror.

The mistake that the British public made in giving undue importance to the rebellious literature of the Young Ireland party, and thus overrating the strength of the agitation, was not, however, greater than the mistake now universally made in the opposite direction. The vast mass of our readers will learn with surprise that not only is there in Ireland a collection of Fenian writings published in 1865 quite equal in point of literary ability to anything in the same strain published from 1843 to 1848, but (which is far more important than any question of literary merit) a collection of writings which has found its way into the cabins and whisky-shops of the lower classes.

In '48 a good many editors of newspapers were arrested, but not one ballad-singer. In '65 only one disloyal editor, Mr. Clark Luby, has been arrested; but the arrests of ballad-singers in Cork, Dublin, Tralee, Limerick, and the country towns of the south have given constant employment to the police. Not a fair is held in Ireland now at which the authorities do not take precautions for seizing upon the ballad-singers and confiscating their seditious wares. Amongst the most peremptory orders sent from the Castle to the stipendiary magistrates are those touching the suppression of popular ballads. This gives to the Fenian conspiracy a character far graver than the affair of '48, and recalls some of the features of the times of Wolfe Tone. The Wexford insurgents of 1798 never saw a treasonable newspaper; but they were familiar with the rebellion-teaching verses of M'Birney, and such ballads as 'The Wearing of the Green.' Indeed, the latter may be found even now amongst the street literature reprinted by the Fenians and purchased extensively by the people. The Young Irelanders never would have re-published such lines as these,—

Then forward stepped young Boney,
And took me by the hand,
Saying, "How is old Ireland,
And how does she stand?"
"It's as poor, distressed a nation
As ever you have seen,
They are hanging men and women
For the wearing of the Green!
For the wearing of the Green!
For the wearing of the Green!
They are hanging men, and women too,
For wearing of the Green!"

But that the Fenians should have circulated these verses with their own halfpenny productions, shows that they have had a more correct appreciation of the popular taste. Of their own street ballads, the following is one which has attained extensive popularity. As a ballad slip it appears anonymously; but Mr. McGlashan's

publication gives its authorship to a Fenian with an extraordinary name, Mr. Charles J. Kickham, of Mullinahone,—the same Mr. Charles J. Kickham, we presume, who was arrested with the famous Head Centre and prison-breaker, Stephens:—

PATRICK SHEEHAN.

My name is Patrick Sheehan,
My years are thirty-four;
Tipperary is my native place,
Not far from Galtymore;
I came of honest parents,
But now they're lying low;
And many a pleasant day I spent
In the Glen of Aherlow.

My father died; I closed his eyes
Outside our cabin door;
The landlord and the sheriff too
Were there the day before;
And then my loving mother,
And sisters three also,
Were forced to go with broken hearts
From the Glen of Aherlow.

For three long months, in search of work,
I wandered far and near;
I went then to the poor-house,
For to see my mother dear;
The news I heard nigh broke my heart;
But still, in all my woe,
I blessed the friends who made their graves
In the Glen of Aherlow.

Bereft of home and kith and kin,
With plenty all around,
I starved within my cabin,
And slept upon the ground;
But cruel as my lot was,
I ne'er did hardship know
'Till I joined the English army,
Far away from Aherlow.

"Rouse up there," says the Corporal,
"You lazy Irish hound;
Why don't you hear, you sleepy dog,
The call 'to arms' sound?"
Alas, I had been dreaming
Of days long, long ago;
I woke before Sebastopol,
And not in Aherlow.

I gaped to find my musket—
How dark I thought the night!
O blessed God, it was not dark,
It was the broad daylight!
And when I found that I was blind,
My tears began to flow;
I longed for even a pauper's grave
In the Glen of Aherlow.

O blessed Virgin Mary,
Mine is a mournful tale;
A poor blind prisoner here I am,
In Dublin's dreary goal;
Struck blind within the trenches,
Where I never feared the foe;
And now I'll never see again
My own sweet Aherlow!

—There is a touch of genius in the shadowy way in which the author announces the death of the three sisters in the lines beginning,

The news I heard nigh broke my heart.

As to the political effect of such a ballad, we have no hesitation in declaring our conviction that there is more danger in the disaffection that this artfully-told story of Patrick Sheehan may produce, than in all the writings of the Young Ireland party, and all the contemptible blusterings of the now so-called national organs—the *Nation* and the *Irishman*. In this ballad Mr. Kickham undoubtedly constructs his verses so as to touch the hearts of the class to which, we believe, he himself belongs.

Of an apparently ruder stamp, but composed with equal cunning, is a street ballad called 'By Memory Inspired.' It is copied from a broad-sheet which was found hawking about the country, headed with a rude woodcut of two men leaning pensively on a table, and a standing cavalier, with a glass in one hand and bottle in the other, supposed to be engaged singing to them. Its anonymous author has boldly mixed up the moral-force tribune with Mitchell and the men of '98.—

By Memory inspired,
And love of country fired,
The deeds of MEN I love to dwell upon;
And the patriotic glow
Of my spirit must bestow
A tribute to O'Connell that is gone, boys, gone!
Here's a memory to the friends that are gone.

In October, 'Ninety-seven—
May his soul find rest in Heaven—
William Orr to execution was led on:
The jury, drunk, agreed
That LEISIE was his creed;
For perjury and threats drove them on, boys, on:
Here's the memory of John Mitchell that is gone!

In 'Ninety-eight—the month July—
The informer's pay was high;
When Reynolds gave the gallows brave MacCann;
But MacCann was Reynolds' first—
One could not ally his breast;
So he brought up Bond and Byrne that are gone, boys,
gone:
Here's the memory of the friends that are gone!

We saw a nation's tears
Shed for John and Henry Shears;
Betrayed by Judas, Captain Armstrong;
We may forgive, but yet
We never can forget
The poisoning of Maguire that is gone, boys, gone—
Our high Star and true Apostle that is gone!

How did Lord Edward die?
Like a man, without a sigh;
But he left his handiwork on Major Swan!
But Sir, with steel-clad breast,
And coward heart at best,
Left us cause to mourn Lord Edward that is gone, boys,
gone:
Here's the memory of the friends that are gone!

September, Eighteen-three,
Closed this cruel history,
When Emmett's blood the scaffold flowed upon:
Oh, had their spirits been wise,
They might then realize
Their freedom—but we drink to Mitchell that is gone, boys,
gone:
Here's the memory of the friends that are gone!

This ballad is a key to the historical knowledge or historical ignorance of the multitude by whom it is eagerly read. The leaders of the Young Ireland party—Smith O'Brien, Meagher, Gavan Duffy—are all (with the suggestive exception of Mitchell) totally ignored. No reference is made to Grattan, Charlemont, or Flood. The only real popular heroes appear to be O'Connell and a set of uncompromising rebels. There are some lines in it which show that the author has thoroughly grasped the genius of his countrymen; for example, that episode in the death of Lord Edward—

"But he left his handiwork on Major Swan!"

That line conveys no small amount of consolation to the Irish mind.

Between these Fenian writers and the other Irish Nationalists there is another point of difference. The writers of the old *National* newspaper aspired to be orators as well as authors. They were constantly leaving the editor's desk to move resolutions and deliver fervid addresses at public meetings. Their paltry successors in the combined line of business are to be found brawling and boasting at national associations and town councils. But not so the Fenian contributors to this little volume or to the columns of the suppressed journal, the *Irish People*. Luby, O'Leary, Stephens, and their associates never condescended to attend public meetings or take any part in the clap-trap of the ordinary Irish agitations. They confined their public action to the pages of their weekly organ, and we must not shut our eyes to the fact that that organ, the *Irish People*, presented a contrast to other anti-Saxon newspapers. As a literary production, the Fenian paper was well written. Its principles of rebellion were decided and clear; but its style, though earnest, was apparently moderate and calm. When Dr. Cullen wrote an inflammatory pastoral, denouncing England and the English, and telling the people that they were grossly misgoverned, but winding up by only asking for a collection towards the Catholic bishop's pet university, the *Irish People* coldly dissected the Archbishop's pastoral, and, in much better English, drew the logical conclusion from his Grace's violent premisses. Hence the sweeping charge which a certain section of the Roman Catholic party in Ireland have been making against the rebels. As far as this volume, edited by "Duncathail," and the numbers of the

Irish People are concerned, we have failed to discover those incitements to assassinating priests and landlords of which so much has been said; and indeed it seems that the only evidence produced goes the other way, for it turns out to be merely a private letter written to Luby, expostulating with him for not hinting at the advantage of thus disposing of the clergy and proprietors. The most vigorous onslaught on the landlords which this Fenian volume contains is the following:—

THE NEW RACE.

O ye who have vanquished the land, and retain it,
How little ye know what ye miss of delight!
There are worlds in her heart—could ye seek it or gain it—
That would clothe a true noble with glory and might.
What is she, this isle which ye trample and ravage,
Which ye plough with oppression, and reap with the sword,
But a harp never strung in the hall of a savage,
Or a fair wife embraced by a husband abhorred?
The chiefs of the Gael were the people embodied!
The chiefs were the blossoms, the people the root;
Their conquerors, the Normans, high-souled and high-blooded,
Grew Irish at last from the scalp to the foot.
And ye!—ye are hirelings and satraps, not nobles!
Your slaves, they detest you; your masters, they scorn!
The river lives on—but the sun-painted bubbles
Pass quick, to the rapids incessantly borne.

—And who is the author of this fiery admonition to the Irish landlords? No one can suspect him of being a Head Centre. He is a professor in the Catholic University; he is even one of the territorial class; he is—it is only fair to add—a highly-cultivated gentleman, Mr. Aubrey De Vere. Duncathail, the Fenian editor, avows in his Preface, that he publishes the compilation to “cheer the reposing soldier amid the camp-fires of the bivouac; to sing to the listening ears of Age the songs of memory and of hope, to Youth the song of love, to Manhood and Womanhood that of patriotism and duty, to the Child the strain which he may not forget, and which may win him to his home, should he stray, and bind him to Ireland in weal or woe;” to pour the precious balm of love upon the weary feet of Ireland; and to “cheer the hearts of those who may be capable of serving her with more than words or songs.” In doing this he has acted judiciously in mingling with such popular strains as ‘Mackenna’s Dream,’ ‘The Green Little Shamrock,’ ‘The Boys of Wexford,’ ‘The Galloping O’Hogan,’ ‘The Western Winds,’ and ‘Arthur McCoy,’ some of the less directly rebellious poems of writers like Mr. De Vere. Very few, however, of his verses have penetrated the ears of the peasantry. The only one, indeed, that seems to have caught the fancy of the common people is a mysterious little effusion, in which he speaks of Ireland under her mystical names.—

THE LITTLE BLACK ROSE.

The Little Black Rose shall be red at last;
What made it black but the March wind dry,
And the tear of the widow that fell on it fast?
It shall redden the hills when June is nigh!
The Silk of the Kine shall rest at last;
What drove her forth but the dragon-fly?
In the golden vale she shall feed full fast,
With her mild gold horn and her slow, dark eye.
The wounded wood-dove lies dead at last!
The pine long-bleeding, it shall not die!
This song is secret. Mine ear it passed
In a wind o’er the plains at Athenry.

These lines, so unintelligible, no doubt, to most of our readers, indicate Mr. De Vere’s thorough appreciation of the Celtic mind; but the following passage in a more ambitious poem, ‘The Bard Ethel,’ is, if possible, still more characteristic:—

I forgive old Cathbar, who sank my boat;
Must I pardon Fergal, who slew my son—
Or the pirate, Strongbow, who burned Granote,
They tell me, and in it mine priests, a nun,
And (worst) St. Finian’s old crozier staff?
At forgiveness like that I spit and laugh!

One of the ablest of the Irish Judges, Mr. Justice Keogh, in charging the jury at the Special Commission in Dublin, remarked that,

though rebellious ideas may exist in the mass of the people, such ideas have received no encouragement whatever from any intelligent or educated quarter. We are compelled to differ from this eminent authority—for reasons now given.

NEW NOVELS.

The Clyffards of Clyffe. By the Author of ‘Lost Sir Massingberd.’ 3 vols. (Hurst & Blackett.)

THE author claims for ‘The Clyffards of Clyffe’ the privilege of being considered “a Romance,—a species of fiction at one time freely permitted to the British novelist,” and, we may add, the very idlest reading to which the art of printing was ever applied. ‘The Clyffards of Clyffe’ is the story of a family of maniacs,—mad, bad, and dangerous,—with a glimpse of their keepers, and horrible hints of their cruelty; but we hope that the Commissioners of Lunacy have changed all that. The romance is like a bad dream, or a Victoria drama, with very well painted scenery. The descriptions of Nature are good and graphic, whilst the characters and incidents are utter nonsense. The conversations are carried on in a wild style, something between blank verse and bewitched prose. The Clyffards, being an old and very grand family, enjoy the distinction of having their own special hereditary curse; also their private ghost, which appears whenever misfortune is imminent. The curse of the Clyffards is that the eldest son always goes mad, whilst the rest of the family are so bad as to be the dread of the country round. They live in a fine castle in the midst of a magnificent estate in Yorkshire. The family spectre is a lady with long golden hair, dressed in a black robe, sewing a shroud. The condition of events when the story opens seems to be that Cyril Clyffard, the master of Clyffe, has been long confined in a private madhouse, kept by two brothers, Gideon and Clement Carr; whether he was really mad when consigned to them is doubtful; but at any rate he was made mad by cruelty and ill usage, and at last killed by one of his keepers, in self-defence as he asserted. The announcement of his death is taken to the Castle, where Ralph Clyffard, the younger brother, lives in the master’s absence. This Ralph is not a very bad man for a Clyffard, but he has married, for his second wife, a Lady Audley sort of woman, with yellow hair, and with not one, but half a dozen deadly secrets. She is the sister of the keepers of the madhouse, and Cyril, the elder brother, was her victim, sent away as mad, that her husband might reign in his stead. Her husband is completely her slave; she hates his two sons by a previous marriage, but she plots to marry her own niece to the elder son, who, of course, is heir to the hereditary curse, as well as the estate; whilst Raymond, the younger son, is to be banished, or murdered, as may be most convenient.

The niece, Mildred, however, thwarts her aunt, and loves the younger brother: the consequences threaten to be tremendous. Mildred and her husband baffle the wicked aunt’s vigilance for two years, during which they are hidden in a smuggling village, under a disguised name; but they are tracked and found out, and nothing short of the murder of the father, mother, and baby will satisfy the lady of Clyffe, who has already frightened her own husband to death by personating the spectre. The various schemes of the wicked stepmother to secure the fate of her victims, their imminent dangers and hairbreadth escapes, are enough to make the reader grow grey with anxiety; one

of the villains is, however, a guardian angel in disguise. All ends well: the wicked mistress of Clyffe becomes a raving maniac herself; the mad elder brother falls from the roof of the Castle, and just lives long enough to recover his senses and utter an oracle. Mildred and her husband succeed to the inheritance, and inaugurate a new order of things, an era of perfect happiness to the harassed family.

This story realizes all the objections which sensible parents and guardians make to novel-reading; it is idle, exciting, and foolish. That the author could do something better is proved by the descriptions of natural scenery, which are so good that we can only regret that he should write rubbish from choice.

Half-a-Million of Money: A Novel. By Amelia B. Edwards. 3 vols. (Tinsley Brothers.)

Two years since, whilst calling attention to the good qualities of ‘Barbara’s History,’ we noticed its want of originality, and named two novels from which the author had, perhaps unconsciously, drawn her inspiration and principal materials; but though we spoke frankly about the conspicuous defect of a charming story, we cordially recognized the writer’s “strength and ability to stand alone.” Not without regret is it that we lay aside ‘Half-a-Million of Money’ with diminished confidence in Miss Edwards’s power to originate as well as to reproduce. The story, indeed, is, in some respects, so unusual that it runs no risk of being classed with mere copies: the hero differs so widely in nature and circumstances from the heroes of ordinary novels that, amongst a numerous class of readers, he will seem an altogether new type of character; and we cannot name any two novels to which, as in the case of ‘Barbara’s History,’ it can be positively affirmed that the author is largely indebted for the machinery and treatment of her tale. But, from first to last, the writer has used memory more than fancy, and her pages are echoes of old stories and familiar voices—sometimes of feeble and unmusical voices. It is easy to see how far the Thellusson Will case contributed to the opening chapters; how far Rousseau and his innumerable fry of imitators are to be held accountable for Saxon Trefalden’s education; how much the Garibaldian romance-writers and poets may be thanked for the prominence given to Italian politics. With the exception of Saxon Trefalden, the characters—truly remarkable people, measured by the rules of real life—are, one and all, the traditional men and women of prose fiction. The handsome young Earl who has an adequate knowledge of Greek metres and a creditable biceps; the deeply indebted guardsman, who is a gentleman; and the purse-proud banker, who is a snob; the Italian diplomatist, of whose mysterious guile and capacity for upsetting thrones so much more is said than proved; the dark-eyed daughter of the Italian diplomatist, who takes part in her papa’s political machinations, making “converts to the cause” every time she stands up to dance, and carrying on a score of simultaneous flirtations, for the sake of Divine Liberty; the world-loving Countess, who is proud of her Plantagenet descent, and leaves her sister to starve in a Camberwell garret; the virtuous young lady, who pursues a humble calling, and, in spite of poverty, maintains a spotless fame; the highly-accomplished solicitor, with a white face and a black heart, who eventually runs away with some one’s till,—these are the chief persons of Miss Edwards’s novel; and we may add, that they are amongst the “persons whom every one has met” in tales that profess to describe London society. Of our own feelings for the whole fry we make

no secret. So often have we encountered them, so cruelly have they bored us, that we wish them, one and all, a speedy destruction—although the young lady with the dark eyes never trifled with our affections, the wicked lawyer never led us into a bad speculation, and no one of the party ever intentionally wrought us harm. Moreover, in 'Half-a-Million of Money' these people talk and act just as they are always made to talk and act in such books, and as such persons in real life would never think of talking and acting. We only wish the foolish men at our favourite club were half as frank with their folly, and that the clever ones were half as free with their wit as the young men of Miss Edwards's "Erecktheum," the members of which remarkable club talk epigrams three at a time, just as ordinary mortals eat peas. When they attempt to describe the ways and manners of young men about town, ladies are apt to pile up the cigars and mix brandy-and-water with a too lavish hand; but they often display considerable knowings with regard to the frailties of West-End bachelors. In such descriptions Miss Edwards for the most part shows characteristic cleverness in avoiding mistakes; but every now and then her ignorance of London betrays itself by a laughable slip. For instance, she would have us believe that people *drive* in Rotten Row. When young Saxon Trefalden says, "I am learning to drive. But I don't get on quite so well with whip as with the foils. I have an awkward habit of locking my wheels with other people's, and getting to the wrong side of the road," the young man's clever London cousin, the lawyer who knows all about everything, replies "Awkward habits, indeed, especially in Rotten Row." In telling her story Miss Edwards has found her chief difficulty and cause of failure in that which she hoped would simplify her task and lighten her labour. She called money to her aid; and money came, to her destruction. Half-a-million of money is the sum mentioned on the title-page; but the tale relates to five millions of money that have fallen into the hands of Saxon Trefalden—a young Swiss who has been trained by his uncle, a romantic and scholarly old pastor, in accordance with Rousseau's wildest theories of education. Reared on a Swiss mountain, he has attained a vigour of brain as well as body, and his moral nature is almost faultless; but notwithstanding this supply of strength and goodness, his ignorance of life and men renders him alternately an object of pity and derision. With much of classic literature he is familiar,—mathematics and the natural sciences have occupied his attention; and he has been crammed with magnificent notions about the worthlessness of riches and the blessings of virtuous contentment. He has grown up to be a man without ever having possessed a single coin; and when he enters into possession of his five millions he has never seen a cheque-book, does not know what the word "bank" means, cannot say how many shillings there are in a sovereign. In this state of moral beauty and intellectual imperfection the young man at first wins upon the reader; and the mode in which Miss Edwards unfolds his character reminds one of 'Rasselas,' rather than of any more modern school of fiction. But as soon as he comes into his money he loses his chief charms, and the author her best powers. The money is too much for her; the monster which she has called into existence proves beyond her powers of control; and when she ought to be exerting herself to display the qualities of her various characters, she can only rack her ingenuity to invent excuses for drawing cheques. As the interest of the story diminishes, the cheques increase in amount from hundreds

to thousands, from tens of thousands to hundreds of thousands, until the new Timon signs a draft for two millions, and gives it to the diabolical solicitor, together with power to sell out 3 per cents. to that amount. Taking possession of the sublime completon's cheque, the lawyer in due course converts it into coin, notes, and precious stones, and starts for a far country. "He drew the cash-box towards him," a passage in the third volume informs us, "plunged his hands into it with a sort of eager triumph, and ranged its contents before him on the table. Those contents were of various kinds—paper, gold, and precious stones. Paper of various colours and various qualities, thick, thin, semi-transparent, bluish, yellowish, and white; gold in rouleaux; and precious stones in tiny canvas bags tied at the mouth with red tape. Money—all money, or that which was equivalent to money." But long before the reader arrives at this passage he has grown weary of the clink of coins, and everything else connected with 'Half-a-Million of Money.'

Lady Cumberland's Protégé: a Novelette.
(Maxwell & Co.)

IN the three hundred loosely-printed pages of this story lovers of ghastly spectacles and horrible crimes may find full and vivid descriptions of three murders, and an unsuccessful attempt to take human life by poison. The first victim of the author's murderous propensities is an inoffensive old farmer, who is strangled to death whilst he is sitting in his arm-chair. Rubbing his hands over this preliminary case of manslaughter, the author observes, "He was strangled—dead. His blackened countenance, swollen and distorted features, and protruding eyeballs looked horrible." Victim No. 2. is an aged gentleman, formerly a Fleet Street jeweller, who, on retiring from business, purchases and takes up his residence in Camperdown Castle,—a baronial mansion, lying close to the Great Northern Railway, and not more than thirty-five miles from town. This opulent tradesman, called throughout the book an "ex-goldsmith," is found one morning dead in his bed, his throat having been cut from ear to ear, with "a razor—one of his own razors," by a diabolic partner in the Fleet Street business, who, having thus disposed of the aged capitalist, marries his daughter,—that young lady having been a willing accomplice in the murder of her father. Victim No. 3. is Miss Julia Maynard, who, maddened by jealousy and wounded vanity, disguises herself in masculine attire, and challenges Mr. Graham, the hero of the tale, to fight her with pistols on Barnes Common. Describing the duel which follows this invitation, the author observes, "Graham then fired, standing upon one leg, and the ball took effect, striking the other on the top of the os frontis, and part of the skull, was beat upon the brain. The surgeons hurried to assist. . . . It was while removing the stranger, and in loosening the necktie and vest, that an exclamation of horror escaped the medical man. 'Gracious heaven! it is a woman.' Graham, who was suffering acutely from his wound, caught the words. He fainted away. It was Julia Maynard. There was no alternative but to convey the dying woman to the hospital. It offered the only vestige of hope. There she was trepanned, but died during the day in great agony." Other crimes, fatal accidents, and awful catastrophes enliven the three hundred pages; and the characters are not less remarkable than the incidents of the story. The heroine, Miss Matilda Greenfield, who is accessory to her father's murder, and marries the man who cuts the old fellow's throat, is a most singular young lady. In one page of the story

we are informed that "her ringing, diabolical laugh sounded through the Castle. It fell on Graham's ear like a death-knell;" and in another place the author testifies that a "fiendish expression of exultation and triumph was seated on her very plain features, rendered almost disgusting by the inhuman expression they wore." Through this agreeable young woman's contrivance, charges of robbery and murder are preferred against Mr. Graham, a jeweller's shopman, of aristocratic lineage, who, although he daily stands behind a counter in Fleet Street, occasionally diverts himself in the drawing-rooms of May Fair, where he is known as the *protégé* of Lady Cumberland. Never was hero worse treated than this Mr. Graham in the pages of a romance. At one time suspicion points to him as a thief who has stolen a valuable bracelet, and a cut-throat who has perpetrated a series of diabolical outrages on human life. To escape from his malignant enemies, he adopts various disguises,—at one time donning "a suit of clericals," and acting the part of a London curate; at another crisis "travelling through France in the guise of a priest of the Romish Church;" and at a third momentous period of his career—when London detectives are on his track—showing himself in "the uniform of an officer" at Belgravian routs, and upon the pavements of the West End. Amongst the other remarkable personages of the story is a ticket-of-leave man, named Cameron, who has robbed a bank in Australia, has committed crime in every part of Europe, and through his long course of iniquitous action and penal experiences has been a priest of the Roman Catholic Church, and an influential member of the Society of Jesuits. Let us add, that the literary style of this work is magnificent. When the villain of the drama looks at his watch, he is described as "consulting his gold chronometer"; and when the author has occasion to remark that it was a hot day, he assures us that "all animated nature seemed to have crept somewhere away for shelter from the day-king's fiery beams"!

The Art and Mystery of making British Wines, Cider and Perry, Cordials and Liqueurs; with Directions for the Management of Foreign Wines and Spirituous Liquors; and Recipes for the Manufacture of Agreeable and Wholesome Beverages, Medicinal Wines, and the Distillation of Simple Waters. Also, the Whole Art of Brewing, with Remarks on the Treatment of Malt Liquors, and a List of Utensils for the Brewhouse, Still-Room, and Cellar. Adapted as well for the Wholesale Manufacturer as all Housekeepers. By the Author of 'Curing, Preserving and Potting Meats, Game, Fish,' &c. (Chapman & Hall.)

NEITHER few nor altogether abominable are the adult persons who cherish a secret fondness for home-made wines, and smack their lips over such stimulants as clove cordial, raspberry brandy and caraway whisky. Our personal predilections are for other liqueurs; but we can recall a time when we could drink plum wine without making a wry face, and take a glass of fine old gooseberry without any very serious consequences. Long and distressing familiarities with the dangerous devices of housekeepers, plain cooks and domestic needlewomen, induce us to regard with suspicion all articles of food, drink and apparel to which the word "home" is prefixed by way of recommendation. As to the special properties of home-fied bacon we cannot speak with authority, but, after wet harvests, our experiences in the matter of home-made bread have been of the

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saddest. It has never been our good fortune to drink a glass of genuine home-brewed ale that would endure comparison with the table-beer of a professional brewer. Home-cured meats are sometimes well enough, but they are barbaric viands by the side of the dishes which London provision-dealers place on our tables at smaller cost. As for the linen of domestic manufacture, where is the man who, in the days when shirts were stitched in English parlours, ever donned a home-made shirt that was "a really good fit about the neck"? The amateur cannot contend with the professional hand. In nine cases out of ten, home-made articles are failures, and their producers would have saved money as well as time by buying good things of respectable tradesmen, instead of labouring, with inadequate means and under inauspicious conditions, to produce results which special workmen achieve with ease and perfect economy. But of all home-made products, the drinks called British wines are the compounds least likely to win our approval. From stomachic "orange" to mawkish "currant," from astringent "damson" to innocuous "cowslip," we hold these unwholesome beverages in lively abhorrence. And yet our knowledge of their qualities was gained under favourable circumstances; for our great-aunt, the late Mistress Betsy Crisp, of Gunderby Hall, Norfolk,—a woman of many virtues and much influence in her family circle,—was a great authority on all questions pertaining to home-made wines, and, in her day, enjoyed much celebrity from the excellencies of a purely British cellar. Of her lighter and less commendable "currant" let those speak who have doctored it with bicarbonate of soda before drinking a glass to the health of his gracious Majesty King George the Third. The present writer prefers to commemorate her choicer vintages. She used to make two sorts of birch wine—the one a light, sparkling, effervescent beverage, the native impetuosity of which had to be restrained by wired corks; the other a full-bodied and sedate, not to say highly nutritious liquor; but both of them so good in their different ways that no school-boy could drink them without marvelling at the antithetical arrangements of Nature, who made the same tree capable of contributing so largely to the delight, and anguish, of the human frame. Our great-aunt's sage wine was a drink for philosophers, a dozen of it being annually accepted and drunk by the rector of her parish; but her most potent "brew" was the superior raisin wine, which persons who wanted to stand well in her opinion used to mistake for sherry. After a great "making" of this remarkable wine, a young and uninformed scullery-maid, new to the ways of Gunderby Hall, and a thorough simpleton in all matters relating to vinous fermentation, threw the husks of the raisins into the pig-yard, whereupon Mistress Crisp's home-fed pigs, having devoured the said husks, comported themselves much after the fashion of the herd of swine possessed by the legion of devils. They rushed wildly round their yard, screaming riotously, and biting each other's ears; they stood on their hind legs and danced derisively, in the presence of the Gunderby Hall household; and having disturbed the peace of the farmstead by their uproarious hilarity for at least two hours, they fell sound asleep—much after the fashion of pigs of a higher grade, when they have taken too much wine! Nor has our knowledge of home-made wines been altogether drawn from the bottles and barrels of the late Mistress Betsy Crisp's British cellar. Even at the present time we enjoy the regard of two sisters—ladies of many attainments, and of

high gentility, in a certain provincial town—who, in cold seasons, are wont to entertain their friends with "hot elderberry wine and fingers of toast"; and justice compels us to say that their mullied "elderberry"—invariably a vintage-wine—is quite as palatable as *vin ordinaire* that has been medicated with cloves and cinnamon, enriched with brown sugar, and raised to boiling point. But though we are inclined to think and speak contemptuously of British wines, there are those who like them, even as there are persons who can relish beer made with treacle and quassia instead of malt and hops; and to such persons this record of an "art and mystery" will prove a mine of valuable information. Moreover, the book should be perused by all who are curious about the manufacture of certain atrocious drinks that have all the bad qualities and none of the virtues of sound wine. Every one has heard of the eccentric nobleman, who said to a party of guests, "You have tried my champagne and liked it, but I could not tell you its history; you spoke well of the hock, but I was silent—for I really don't know how it came into my cellar; but this bottle of old port I can recommend, for I made it myself." The story is familiar to every one; but the art of making fine old port has hitherto been a mystery to the millions. Drawing the veil, and throwing light on things not generally known, the author of this manual gives three receipts for port wine. No. 1. runs thus:—"British Port Wine. Take British grape wine, or good rough cider, 4 galls.; recent juice of elderberries, 1 gall.; logwood, in fine chips, 4 oz.; rhatany root, bruised, $\frac{3}{4}$ lb.; French brandy, 2 quarts. Infuse the logwood and rhatany root in the brandy, and 1 gallon of the grape wine or cider, for one week; then strain off the liquor, and mix it with the other ingredients. Keep it in a tightly-bunged cask one month; it will then be fit for bottling."—and fit for very little else, we should think. No. 2. wine, a liquor that may be used for medicinal purposes amongst the "surplus population," and may also be given away in large quantities to poor relations, and other members of the lower orders, is made thus:—"Put into a clean and perfectly sweet 60-gallon cask, which has been previously fumed with brimstone, 8 galls. of sound port wine; add to that 40 galls. of good cider, and fill up the cask with French brandy. The juice of ripe elderberries and sloes will impart a proper degree of roughness, and you can communicate the colour you desire with cochineal." Merely to read this makes the tongue as rough as a bread-grater. Here is the third receipt:—"Take sound cider, 24 galls.; Port wine, 4 galls.; juice of ripe elderberries, 6 galls.; brandy, 6 quarts; logwood, 1 lb.; American isinglass, dissolved in a gallon of the cider, 12 oz. Blend these well together, by stirring, for one hour; and if you prefer a rough flavour, add alum, in powder, 5 oz. Bung it down closely, and in three months bottle it. In twelve months it will be ready for drinking." This is the port wine that is usually put on students' tables in the dining-halls of our Inns of Court.

The Ten Day Tourist; or, Sniffs of the Mountain Breeze. By William Bigg. Comprising *Ten Days in North Wales, a Stroll among the English Lakes, a Week in the Western Highlands, Ireland in the South and West.* (Bennett.)

If persons who take ordinary autumn trips of ten days or a fortnight begin the practice of publishing their progresses, the peace of England will have departed for ever. The maxim

that an Englishman's house is his castle will prove to be a myth if writers despatch such volumes to their friends by post, and, entrance thus gained, expect a post-office order in return, by way of payment. Family happiness will belong only to history if this sort of thing establishes itself; for William will consider himself as belonging to literature, and George will laugh at him, and Julia, once friend to both, will pity Will and hate his satirical cousin, and the calumet of peace will be broken in the dining-room. We protest against this new visitation with which we are threatened in this year of visitations. In this 'Ten Day Tourist' we have an exasperating sample of the uselessness of travel to some men,—an elderly man, too, on this occasion, who might have known better! Mr. Bigg dedicates his book to his brother, "whose tender partiality will forgive what his fine taste would condemn in it." If this fraternal "partiality" was vouchsafed to the letters written home, why is the brotherly "fine taste" assaulted by committing the epistles to the press?—or why should the whole reading world be troubled with the platitudes and trivialities that even a brother condemns? We too, critics, have "tender partiality" for the young bird on his first flight; but "men and brothers" as we are, we also have that "fine taste" which we are glad to find that Mr. Bigg's brother possesses, especially as it would lead him, in the author's opinion, to condemn this narrative of going out and coming home. Serious as the matter is, there is a comic side to it. Mr. Bigg speaks of his progresses through home scenes as if he were on his way to the two great Nyanzas. He glories, in places as common as Primrose Hill, that there, "attired in the most unbusinesslike of costumes, we (that is, he) can rollick about in luxurious defiance of every maxim of professional observance, and every tradition of commercial decorum." "Jolly dog," as he wends through the perilous and unknown parts of "selvage England," this species of ultra-cockney, such as is only to be seen in a farce, becomes an offensive animal at the "ordinary" dinner, to which, Mr. Bigg says, "you sit down with a refreshed cheerfulness, and discourse to your neighbours right and left, in the intervals of your courses, on what you have seen and on what they are to see, with an eloquence which marks you at once as a tourist of distinction." This is alarming; and if refined travellers are to be exposed to the contact of such eloquent and distinguished tourists, we must increase our police-rates. Mr. Bickerstaffe, in the *Tatler*, proposed that a corps of scavengers should be formed, with power, when on duty, to remove from horses and coaches into the said scavengers' carts such persons as seemed not suited to such state. But these people on horseback and in coaches, though they did not seem intended for them by nature, were at least silent people. Their ostentation may have been insulting, but passers-by had only to shut their eyes, and it became inoffensive. It is otherwise with those too lively offenders who "rollick" about strange places in grotesque costumes and in violation of decorum, and who fancy they pass themselves off as "tourists of distinction" by making themselves a general nuisance to all quiet and well-bred people at the table-d'hôte.

These rollicking and loud-talking lads of all ages are generally given to gallantry, that is, a comic-burlesque sort of "tendre" for all nymphs they encounter. So this audacious William—who tells us that there are no milk-maids in England—goes extravagantly affected at the sight of a Welsh dairymaid "with morning carol brushing away the early dew." This is not mere fancy. William Bigg has got up

betimes to see it. "Her bodily presence," he says, "is to be seen by those who rise with the lark; and her free step and gait, unfettered by the tyranny of whalebone, her half-suppressed smile, and the glance of her soft hazel eye at the 'Sassenach' stranger, may touch for a moment that chord in his bosom which makes the whole world kin." *Oh, Mr. Bigg!*

That there is something that some people may learn by perusing books like these, must have been a fixed idea in the writer's mind. Accordingly, he informs such persons that a vale is "depressed," and that waiters wear white cravats! When, up at the lakes, he finds himself looking through the window of a mansion at a family at luncheon, he thinks that the inmates of such places perhaps find amusement in the doings of such travellers, or take the publicity forced upon them as Mr. Vincent Crummles took the gaze of the street-boys—for popularity!

In such way Mr. Bigg pursues his wondrous course. In Scotland, indeed, he becomes a little cynical; pooh-poohs the Highland costume, in which he would no more rollick over the heather than he would walk down Cheapside dressed as Shakspeare; and he scorns "that form of Highland pride which finds expression in public monuments to persons unknown to fame beyond the precincts of their own parish." That is a sample of his sentiment. As matter of fact worth knowing, he kindly intimates, in his journey through Ireland, that "the Catholic priest is of course of very frequent occurrence,"—a good man, but Mr. Bigg holds that his "stock of general information" is "not large." One would like to know what the priest thought of Mr. Bigg, who was noting him for the book which the writer has had the imprudence to submit to public criticism: "*Et tibi non tacitis vocibus hostis erit.*"

Over the Pyrenees into Spain. By Mary Eyre. (Bentley.)

SUCCESS has made Miss Eyre defiant. Her new book is slighter than her former one; and it is written in what nurserymaids would call "a fine temper." Choosing to travel on her own terms, that is to say, as cheaply as possible, and alone, (save for the companionship of a dog, which is at all times apt to be a nuisance, especially in the inferior places of public conveyances)—as unable to "rough it," apparently, as the veriest fine lady, who would be kept awake by lying on a crumpled roseleaf,—our author

—scolds, on the very high road,

almost as vigorously as *John Tod*, of blessed ballad memory. Her scrapes and troubles are well-nigh as numerous as those of that Mrs. Hervey who some years ago made a book out of the tumbles from elephants and other conveyances which she contrived to enjoy while crossing India. Being invited, she says, by Mr. Bentley, her publisher, to take a walk in the Republic of Andorre and Spain, by way of making a book, Miss Eyre, preferring such an adventure (she confides) to mutton-chops in an English lodging-house, started on her walk. She is an ailing woman, by her own confession; she has had nervous fevers, as the "result of sea-sickness"; bronchitis, that most disabling of bodily plagues, for those who have to cajole their way across a strange country, the language of which they do not speak; and has been mortally injured, she believes, by a thump from an ill-conditioned "package flung against me at the Great Northern Railway Office in Pall Mall." She is cruelly sensitive to vermin, which figure in swarms throughout her record;—seems

given to as much bewilderment as to times, places, persons, and property, as was the Unprotected Female;—nevertheless, is affronted that she (and Keeper) did not walk on their way, with flowers strewn to make it elegant, and accompanied by the sounds of soft music.

Are we too severe? There is hardly a page in this book which does not contain justification in full of such severity. Take, for instance, the following adventure, one of some twenty similar ones:—

"People never take advice, and I went to Madrid, and in the hot season, not however out of contradiction or obstinacy, but because circumstances compelled me. I have already had one nervous fever, which confined me three months, and whose effects I shall feel all my life, from the results of sea-sickness. I was unwell the whole time I was at Barcelona, from the combined effects of over violent exercise in traversing the mountains, and want of good nourishing food; and nearly five weeks of sleepless nights from the attacks of insects. I felt too ill to venture a sea voyage of three or four days, from Barcelona to Alicante. I enquired about the railway fare, so far as the railway is open on that line, and found it would cost me double the fare to Madrid; so I went to the capital, *en route* for Granada, travelling—blush for me, O my critics!—third class. It cost me, for Keeper and myself, about three pound ten. I started from the hotel, or Fonda del Oriente, at seven in the morning, and had a fresh experience of Spanish delay and incivility. As I was going, it was not worth while to be civil to me any longer, and *le service* had been paid for in the hotel bill. I asked one waiter after another—in all I asked six times—to take down my three packages, that they might be ready against the omnibus came, explaining that I wanted to see them down, and then take Keeper into the town for a walk. 'Si, señora, prao, prao, señora, ora, ora, señora.' 'Tout de suite, à l'instant'; but no one ever came for them, though I rang, called, and went myself down two long flights of stairs (three several times) to seek for a waiter. The consequence was, Keeper never got his walk. At last a waiter entered, followed by another man; 'the omnibus driver for madame; he will take down the packets.' He shouldered and marched off with them. Before I could tie on my cloak (I had every other article of outdoor dress on), muzzle the dog according to law, and rush down stairs, he was gone. I rushed frantically to the porte-cochère of the Fonda. No omnibus was in sight. 'Where is the omnibus?' cried I to the interpreter, who was coolly smoking his cigar, and, like all the rest, clearly enjoying my annoyance, for your Spaniard is never so happy as when he can annoy a foreigner. 'Probably that is it—yes, there it is, pointing to one standing up the Rambla. I rushed after it. Had the conductor my packets? 'Yes, entrez,' I looked, but saw no luggage. I went back to the driver. 'Had he been to the Fonda del Oriente?'—'No, señora, al bagno.' The mischievous guide whom I had not employed had sent me to the wrong omnibus, and I should not be able to start that day for Madrid, and should perhaps lose my luggage. Back I raced to the Fonda, called the valets who were lounging in the court, explaining what they knew, that I could not explain myself in Spanish; and had lost the omnibus, and wanted one of them to help me to find it. No one stirred—I had left the Fonda. At last I saw the secretary; he accompanied me to the Rambla, and, racing as fast as we could, we caught the omnibus on the point of starting. One place was vacant, into which I jumped with Keeper, and we started. I presume the object was to cause me to lose my place, and be obliged to remain at the Fonda del Oriente; but what short-sighted policy! * * * When I went to get my railway ticket, the throng, the crush, and the excitement were as bad as at an English railway station, where the clerks allow some five hundred, or thousand people, or twice that number, just ten minutes to get their tickets and their change, before the train starts; that they may themselves have plenty of time to smoke their cigars, read novels, and gossip. In Germany and in France ample time for getting all

necessary tickets is allowed. Not so in Spain; and as the Spaniards always put off anything that can be put off to the last, the crowd and pushing is great. When I applied for my ticket, a dirty-looking servant twice pushed herself before me in the rudest way; so did others, who all came like her and myself to the counter. At last I said I had been long waiting. I wanted a third-class ticket to Madrid. 'Si; it was so much.' I paid the money. 'But what did madame want then?' seeing I did not move away. 'Her change and her ticket.'—'Ah! si; the Señora was right. Here is the change.'—'And the billet?'—'You will get it within,'—expressed by pantomime. A man stepped forward—'Yes, if the Señora follows me, she will get her billet.' I followed in mute despair. What proof had I, that I had paid near three pounds for a ticket not given to me, but which I saw given to others? My guide conducted me to the luggage office, where I pointed out my luggage. 'But before it could be weighed, the Señora must show her billet.'—'I had not one. The Señor had sent me here.'—'I must go back; it was there I should get it.'—'Here,' said my guide, 'this man at the door gives them.'—'No, he did not; they gave tickets at the luggage office. I must go there.'—'I had been, and they sent me here.'—'Then the Señora must go to the ticket office.'—'I had been,' &c. &c. I went once more. The ticket-giver shrugged his shoulders, and waved and spread out his hands to heaven in mute despair at the Englishwoman's inconceivable stupidity, and sent me back to the luggage office. My self-appointed guide good-naturedly went with me, and again explained for me that I had had no ticket given, though I had paid my money. This time they weighed the luggage, and gave me—'for a consideration'—a ticket for Keeper. 'The train was on the point of starting, I had better get my own ticket.'—'Yes, but where?' I was in utter despair; the crowd rushing past me breathless in all directions to the train, which was on the point of starting when the man of the ticket office rushed into its midst. 'The señora Ingles!' cried he. 'My ticket!' cried I. 'Ah! si; here is the Señora's ticket.' I then dimly comprehended that it was probable that only a certain number of tickets for every train were issued to him by his superiors, that he had sold all his tickets, and had had to send for fresh ones. I rushed off to the train through a *salle d'attente*, so densely packed that you could scarce have crammed another human being into it—Keeper tugging at his chain with such force as nearly to pull me down, and getting between men's legs, and under women's crinolines, and twisting his chain round people, and exciting universal indignation, in which his mistress fully sympathized, in his anxiety to reach the train. We got to it at last; and that wretch of a dog jumped into carriage after carriage and had to be pulled out, till we got at last to his carriage, when, to the porter's intense surprise, he clambered up to his cage as soon as the door was opened, wagging his tail, and frisking with delight and eagerness. I do believe that dog delights in travelling, and likes the excitement of new walks, new scenes, and new companions of the canine race; as much as any human being enjoys fresh scenes and fresh society."

It may be fairly put to any man who honours and protects women, both by instinct and by duty, whether the above is not a wretched story. Yet of such is the book made up. Miss Eyre owns to learning all that she knows about Art from Murray and Mr. Ford; evades all the marking features of Spain (a hard land, we know, to travel in), and, on the other hand, abuses the Spaniards because they did not understand herself, her movements, and the troublesome requisites of Keeper. We cannot better close our notice of a distasteful and painful book than by two lines of one of Barry Cornwall's best songs:—

Mariners' room! Mariners' room—
When it were wiser to stay at home!

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OUR LIBRARY TABLE.

A Light thrown upon Thucydides to illustrate the Prophecy of Daniel as to the Coming of the Messiah: in Remarks on Dr. Pusey's Daniel the Prophet, and in Reply to Dr. Hincks on the Metonic Cycle and Calippic Period. To which is added, a Review of Dr. Temple's Essay on the Education of the World. By Franke Parker, M.A. (Williams & Norgate.)

THIS volume contains a Preface about Dr. Temple, Dr. Williams, the author himself and Dr. Pusey; a postscript about or against Dr. Hincks; with remarks on Dr. Pusey's 'Daniel the Prophet.' These are followed by what is termed "the Metonic Cycle and Calippic Period," reprinted, with additions, from the *Journal of Sacred Literature*; and a review of Dr. Temple's Essay on the Education of the World. We have searched in vain for the light thrown upon Thucydides to illustrate Daniel's prophecy. What light there is seems darkness and confusion. The volume consists of a number of ill-arranged, badly-digested materials, often worthless, often incorrect, occasionally good; and the dogmatism of the writer is conspicuous. Very few will have patience to read more than a page; and such as have will not be rewarded. There is plenty of the lumber of chronological learning,—little real learning itself. It is plain that the author does not understand the prophecy of Daniel respecting the seventy weeks any better than Dr. Pusey; and as to his knowledge of Hebrew, he seems to have none. Nor is his Greek good; since he argues at great length that *μετὰ μεσημβρίαν* in Thucydides means soon after six o'clock in the morning, the Athenians reckoning their *civil* day from sunset to sunset! The whole book is a failure, and should not have been written. If it be as the author says, "it has pleased God to bless myself with an inquiring mind, and to place within my reach almost every volume to which I have had occasion to refer as authority, and to cast my lot in a spot highly favourable to the investigation of the great matters which, with firm reliance on God's help, I have undertaken," his inquiries should be otherwise conducted, and their results brought forth in a form fitted to instruct and to convince. If, as he says, he has been rector of a parish for twenty-eight years with a population below a hundred, and has not eaten much of the bread of idleness, we would remind him that there is a "laborious idleness" of which Horace speaks. But he has refuted Dr. Hincks; he has discomfited Bishop Colenso; he has shown Dr. Pusey in the wrong; he has demolished Dr. Temple, and dealt a few hard blows to Dr. R. Williams. So he supposes. A little more modesty in asserting his claims and setting forth his arguments might be desirable. As to the body of the volume respecting the Metonic cycle and Calippic period, Dr. Hincks has written much better in the *Journal of Sacred Literature*; and it is easy to see that Mr. Parker is not a match for him either in chronological or other questions. No extract would give the reader an adequate idea of the multifarious contents of the volume, though it might put the unreadableness of it in a strong light. Yet the writer is obviously a sincere man, laborious, well meaning, well read, anxious for knowledge, and ready to impart it. He should have greater respect for the opinions of others, and a more expansive charity. It will not gain him readers when he says of Dr. Temple's essay in 'Essays and Reviews,' that it is the most dangerous essay in the volume. His work will not recommend itself to scholars by the language in which it speaks of Colenso. Unbelief and scepticism, infidelity and rationalism, are good stones to hurl at persons whose opinions are not liked; but they are easy weapons, and reflect no honour on him who uses them to fix odium upon persons who may be thoroughly sincere.

The Red Shirt. Episodes by Alberto Mario. (Smith, Elder & Co.)

THESE episodes read like chapters in the History of the Seven Champions; they give vivid pictures of the incidents of that wonderful achievement, the triumphal progress from Sicily to Naples; and the incidental details of the difficulties, dangers and small reverses which occurred during the progress remove the event from the region of enchantment to the world

of reality and human heroism. Signor Mario was married to an Englishwoman, who shared all his perils, and took her legitimate work as the nurse and consoler of those who were sick or fallen in the fight. The little book is very interesting and unpretending, and the Episodes are pleasantly narrated.

Marmion: a Tale of Flodden Field. By Sir W. Scott. Illustrated by Photographs by R. Annan. (Bennett.)

THIS shrewdly got-up re-issue of the well-known romance contains thirteen pretty views of the remains of buildings which are more or less connected with the tale, including Norham, Warkworth, Bamborough, Bothwell, Crichton, and Tantallon Castles; Durham Cathedral, Holyrood Palace; Lindisfarne, Whitley, and Dunfermline Abbeys. The text is clearly printed, but loses immensely in value by the omission of the readable notes which form so excellent an appendix to 'Marmion.'

The Ruined Abbeys of "The Border." With Photographic Illustrations by Wilson & Thompson.—*The Ruined Abbeys of Yorkshire.* With Photographic Illustrations by Sedgfield & Ogle. (Bennett.)

TWO little gift-books, the substance and illustrations of which have appeared before in 'The Ruined Abbeys and Castles of Great Britain.' The texts are also extracted from the last-mentioned publication, the work of Mr. W. Howitt. As gift-books, these re-issues are pleasant enough, although they are fragmentary in their characters.

John Hatherton. By the Author of 'Effie's Friends.' (Nisbet.)

POSSESSING ability, which, wisely directed, would earn for her a distinctive place amongst writers of religious tales, the Author of 'Effie's Friends' has on the present occasion displayed all the morbid tendencies and but few of the healthy qualities of her mind. With goodness of intention and sincere piety we credit the young author; but 'John Hatherton' is so depressing and, withal, so unnatural a story, that we are unable to recommend it to any sort of readers.

The End of all Things: or, the Coming and Kingdom of Christ. By the Author of 'God is Love.' (Darton & Hodge.)

THIS little book opposes the views of the Millenarians, i.e., "those who believe in the personal reign of Christ on earth, with his saints, for the period of a thousand years." In laying bare the errors and pernicious consequences of Millenarianism, the writer works from a sense of duty, and with "a special reluctance, because it so happens that a very large number of his most revered friends, both amongst the clergy and laity, are as firm believers in the doctrine of the personal reign of Christ on earth, with his saints, for a thousand years, as they are in any other doctrine contained in the Scriptures." How fortunate is our author to possess so many most revered friends! What with friends whom he reverences much, and friends whom he reverences more, and friends whom he reverences most, he must live in one long fever of reverential excitement. In the general principle of his book we have no doubt that he is right.

Inorganic Chemistry, for Science Classes. By Fearnside Hudson. (Whittaker & Co.)

THIS will prove to many young students, who intend to offer themselves for examination by the Science and Art Department, or by the Society of Arts, a very useful little volume. There can be no doubt that any one entering on the study of chemistry at this time will find himself greatly perplexed between the old and the new systems of equivalents and notation. There is a struggle between the old and the new; therefore the task set before the student is rendered more than ever difficult. In this little elementary work, the new system of molecular equivalents and systematic notation has been adopted and explained; the rules are given by which the percentage composition of a compound, by weight and by volume, may be calculated, its formula deduced, or its specific gravity determined as referred to hydrogen as unity. Mr. Hudson, himself a certificated science-

master, has executed his task with much painstaking care.

We have on our table new editions of *A Constitutional History of the British Empire, from the Accession of Charles the First to the Restoration. With an Introduction tracing the Progress of Society and of the Constitution from the Feudal Times to the Opening of the History, and including a Particular Examination of Mr. Hume's Statements relative to the Character of the English Government, by George Brodie (Longmans),—Volume III. of A History of England during the Reign of George the Third, by the Right Hon. William Massey (Longmans),—Handbook of Geological Terms, Geology and Physical Geography, by David Page (Blackwood & Sons),—The Emotion and the Will, by Alexander Bain, M.A. (Longmans).—We have also *Parable; or, Divine Poetry: Illustrations in Theology and Morals.* Selected from Great Divines, and systematically arranged, by R. A. Bertram (Pitman).—*Ecce Homo: a Survey of the Life and Work of Jesus Christ* (Macmillan & Co.),—*A Treatise on Auricular Confession, Dogmatical, Historical, and Practical, by the Rev. Raphael Melia, D.D. (Duffy),—Bible Photographs: a Contrast between the Righteous and the Wicked, as described in the Word of God, by a Bible Student (Pitman),—Songs: Sacred and Devotional, edited and selected by E. Carpenter (Warne & Co.).—Of books for children, we have *Sunday at Encombe; or, Tales for Sunday Reading, by the Rev. H. J. Adams, M.A. (Warne & Co.),—Winged Things; or, True Stories about Birds for Young Children, by the Author of 'Little Animals,' &c. (Seeley & Co.),—Volume V. of The Children's Friend (Seeley & Co.),—The Death and Burial of Cock Robin—The Comical Cat—Old Mother Hubbard—The Affecting Story of Jenny Wren—and The House that Jack Built (Ward, Lock & Tyler). We have also to mention the following Pamphlets:—*Thirteenth Annual Report to the Council of the City of Manchester on the Working of the Public Free Libraries.* With an Appendix containing a List of all the Books and other Documents relating to Manchester which have been added to the Reference Library since the Publication of the Printed Catalogue up to the Present Time (Manchester, Heywood),—*A Safe and Constitutional Plan of Parliamentary Reform, in Two Letters to a Member of the Conservative Party, by Sir John E. Eardley Wilmot, Bart., (Ridgway),—A Plea for an Extension and Alteration of the Curriculum of Arts in the University of Glasgow, with a View to meet more perfectly the Wants of the General Community, submitted to the University Council on Wednesday, November 1, 1865 (Glasgow, Maclehose),—An Address on the Recent Applications of the Spectrum Analysis to Astronomical Phenomena, delivered at the Opening of the Session of the Birmingham and Midland Institute, on Monday, September 25, 1865, by the Right Hon. Lord Wrottesley, D.C.L., the President, together with Lord Wrottesley's Speech in the House of Lords on the Public Schools Bill (Simpkin & Marshall),—and *A Primary Charge delivered to the Clergy of the United Dioceses of Dublin and Glendelagh, and Kildare; and, with some Omissions, to the Clergy of the Provinces of Dublin and Cashel, at the Triennial Visitation, September and October, 1865, by Richard Chenevix, Archbishop of Dublin (Hodges, Smith & Co.).*****

LIST OF NEW BOOKS.

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THE ROYAL SOCIETY.

At the Anniversary Meeting on St. Andrew's Day, the President, General Sabine, opened his address to the Fellows with a few particulars of the progress of the great Catalogue of Scientific Memoirs, which, as our readers are aware, has been for some years carried on by a committee of the Royal Society. The number of titles copied is 213,000; and it may be taken as good evidence of the usefulness of the Society's library, that two-thirds of this number were collected from the scientific transactions, journals, and other periodicals therein contained. Another gratifying fact mentioned by the President was that a proof of the first printed sheet was then lying on the table. It is a quarto with double columns, and the authors' names set in the type technically known as Egyptian. The printing will now go steadily forwards, and the titles that may be concurrently copied, together with the great mass of Anonymous, will be included in a supplementary volume.

Having recently mentioned the vote of 5,000*l.* by the Legislature of Victoria, for the purchase of a reflecting telescope, to be set up at Melbourne, we need not follow General Sabine in all that he says on the subject of the Melbourne telescope, but confine ourselves to a few additional details. The contract between the Crown agent for Victoria and Mr. Grubb (the maker of the telescope) has been concluded, and in about eighteen months the telescope will, in all probability, be ready for shipment. Its construction will be supervised by the Earl of Rosse, Rev. Dr. Robinson, and Mr. Warren De La Rue. Meanwhile, preparations will be proceeded with in Australia for the mounting of the instrument, and a selection must be made of "an astronomer fitted by education and acquirements to be entrusted with its use, and who may be willing to devote his entire energies to the cultivation of the splendid field which will be open to him." Should the authorities at Melbourne require any assistance from the Royal Society in this particular, we have General Sabine's word that it "will assuredly be most readily given."

The pendulums, with the vacuum apparatus in which they are to be swung at the several stations of the great trigonometrical survey in India, have been received at their destination, and Lieut.-Col. Walker, chief of the Survey, will soon be able to report on the preliminary observations. These pendulums have been lent by the Royal Society. Before being packed for shipment, they were swung at Kew Observatory for a series of base observations. The results thereby obtained have been published in the *Proceedings* of the Royal Society, and will be used as a test on the completion of the Indian survey, and the return of the pendulums to England.

We take occasion to observe that the growing importance of Kew as a physical observatory should re-assure those who have been given to entertain doubts as to the propriety of the annual grant for the support of that establishment by the British Association. From the magnetic observations there regularly carried on further confirmation has been obtained of the coincidence of the decennial period of magnetic disturbances with that of the sun-spots as observed by Schwabe. By tabulating the seven years' observations (1858-

1864), it is seen that 1859 was a year of decided maximum; since when there has been a progressive diminution until the present year, which, so far as can be judged at present, shows signs that the epoch of minimum is once more passed. The fourth minimum since the phenomenon was first pointed out, in 1823-24, will thus have occurred in the years 1863-4. The observations from which these interesting results have been derived are those of the bifilar magnetometer, taken by photography; "automatic records," as the President calls them.

Passing on to the subject of photo-heliography, Gen. Sabine explained that in this also an active—not to say a leading—part is taken by Kew. Conclusions derived from some of the results have already been published; and as the series is continued data are obtained for test and comparison. The details, as stated by the President, are interesting. "The state of the atmosphere permitting, pictures of the sun are taken daily by Miss Beckley, daughter of the resident mechanical assistant; and these are as regularly measured and discussed by Dr. Loewy. In this way has been accumulated a vast mass of materials on which to found conjectures as to the nature of the physical forces operating on the surface of the sun; and, taking these materials as a basis, Messrs. De La Rue, Stewart, and Loewy, have drawn the conclusions enunciated in their several papers on Solar Physics. It is, however, by no means improbable that other investigators, could they obtain access to the same full and complete details of the observations and measurements, would succeed in evolving other and most important theories of solar activity, and thus that our knowledge of the subject might be greatly advanced. It is moreover evident," added Gen. Sabine, "that in a method of observation so new, and in a subject so intricate, the minutest fact can hardly be dismissed as insignificant, seeing that, whatever its present apparent isolation, it may hereafter be shown to stand connected with an important series of facts towards a right theory, and thereto lend important aid."

We remark here, in passing, that an instalment of the contributions expected from "other investigators" has already come in, Prof. J. Phillips's paper, 'Further Notices of the Physical Aspect of the Sun' having been read at the Royal Society last month. These notices include observations of a spot during one rotation, with drawings that show the change of form and appearance. These are, of course, to be available for reference; but we think that the best records will be those which have been happily named "solar autographs." When once the "spotted area," or region of spots, shall have been accurately mapped and measured, it will then be easy to calculate the elements of the sun's rotation from the spots.

It is known to some that a Gun-cotton Committee was appointed last year, under authority of the Secretary for War, with General Sabine as chairman, to make trials and experiments with the new explosive. That their discussions and operations have not been fruitless appears from Gen. Sabine's statement that the employment of gun-cotton as a charge for the Whitworth and Enfield rifles is progressing favourably. By a mode of construction of the cartridge, ingeniously devised to control the too great rapidity of combustion, the cotton is found to command, without injury to the rifle, a range fully equal to that of powder; and in experiments at the School of Musketry at Hythe, under the superintendence of Major-Gen. Hay, has made excellent shooting, producing diagrams at one thousand yards, hardly, if at all, inferior to those obtained from the best small-bore rifles of the day. The cartridges used in these trials were hand-made, and were, consequently, not strictly uniform; a defect which can be remedied by the use of machinery. Even under present circumstances, 2,000 rounds have been fired from one and the same rifle without occasioning the slightest injury to the piece; and the advantages of cotton over powder were manifest in the diminution of recoil and smoke, and in the entire absence of fouling. That a "very considerable" demand for gun-cotton cartridges for sportsmen has grown up since the 1st of August, seems a natural consequence of superiority. "It is not unreasonable to anticipate," said the

President, "that the principles of construction of the cartridges which have proved so successful in the adaptation to small arms, may, eventually, with suitable modifications, make cotton available for iron ordnance, as a substitute, in a greater or less degree, for powder, which is far more dangerous in manufacture and storage. As far as has been yet tried, the cotton is found to keep perfectly well for any length of time submerged in distilled water."

Other topics noticed by General Sabine were the modification of the Statute under which royal personages may be elected Fellows of the Society, and the correspondence that has been going on for some time between the Council of the Society and the Board of Trade about the magnetism of ships, the rectification of compasses, and the objects to which the attention of the Meteorological Department may be most profitably devoted. But as we have more than once mentioned the subjects of this correspondence, and may have to recur to them on a future occasion, we hold them in reserve. The Address itself will shortly be published with ample notes, which, while adding to its value as a scientific discourse, supply details and explanations such as scientific readers know well how to appreciate. To some the statement of the grounds on which the several medals were awarded will not be the least interesting part of the publication.

THE PASTON LETTERS.

On Thursday evening last week there was a crowded meeting in the apartments of the Society of Antiquaries, Somerset House, under the presidency of Earl Stanhope, to listen to a paper by Mr. John Bruce, in defence of the authenticity of the Paston Letters, which Mr. Herman Merivale, had impugned and to witness the exhibition of a large collection of original Paston Letters—comprising the whole of the fifth volume and nearly 250 unedited letters—which Mr. P. H. Frere, of Dungle, Cambridgeshire, the son of Serj. Frere, had kindly permitted to be exhibited. It should be stated that Mr. Bruce, at the instance of Mr. C. Knight Watson, secretary, had undertaken and partially completed his reply to Mr. Merivale before a paragraph found its way into the newspapers, which for the first time informed Mr. Bruce and the public that the letters in Vol. V., which Serj. Frere had declared himself unable to find, turned up unexpectedly in the possession of his son. We may observe in passing, that because Serj. Frere was unable, when going to press with Vol. V., to find the original MSS., it does not follow that he remained to the day of his death ignorant of their existence. Be this as it may, Mr. Bruce's reply on the score of internal evidence was scarcely less triumphant and conclusive than the exhibition of the letters themselves.

Earl Stanhope observed, that although there might be differences of opinion on the point which Mr. Merivale had sought to establish, it was impossible there could be any hesitation in according him all the credit he deserved for the courtesy, the good feeling and the intelligence with which his paper was drawn up. He did not think it possible any controverted point could be discussed in a fairer spirit, with a more impartial temper, or with a more evident intention to avoid all personal offence, than was manifested by Mr. Merivale. At the same time it was desirable, and by none more desired than by Mr. Merivale himself, that discussion should arise upon the point at issue, and that whatever might be said for the authenticity of these letters should be adduced.

Mr. C. Knight Watson laid before the meeting some external evidence set forth in the paper of R. Almack, Esq. It appeared that Mr. Almack had come into the possession of various papers, written by the late Mr. Dalton, of Bury St. Edmunds, who assisted Sir John Fenn in the editing of the first four volumes of the Paston Letters. These papers consisted principally of notes, numerous and minute, on the readings adopted by Sir J. Fenn and disputed, from an inspection of the original MSS. by Mr. Dalton. The nature of these notes, and the value generally of the evidence supplied by Mr. Almack, will best be shown by the following memorandum, made by

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Mr. Dalton, at the advanced age of ninety-four, a few months before his death, on the occasion of a visit from Sir Walter Trevelyan, who had heard that suspicions were current about the genuineness; and had gained access, through Mr. Almack, to the best living authority on the subject,—the sub-editor, as we might almost call him, of the *Paston Letters*. The memorandum, written on half a sheet of note-paper, in a hand which had ninety-four reasons for being shaky, runs as follows:—"Thursday, the 24th May, 1860. Sir Walter Trevelyan, sending in his card, announced he called respecting the *Paston Letters*, and said it was doubted whether they were original. I showed him the observations which I made upon Sir John Fenn's copies from the originals, which I had from him for the purpose of comparing the one with the other. I went to Downham, in Norfolk, in 1783, and remained there until 1790, and the observations were made during that time. Sir Walter Trevelyan has, therefore, my evidence as to the originality and existence of the Letters, fortified by the observations upon the different volumes. Sir John Fenn was exceedingly nearly (*sic*) sighted; the original letters were very difficult to decipher, from the writing itself, from the state of the paper, the effect of time, and other causes."

Mr. Almack added, that, in 1861, he was led to believe, by Mr. Woodward, Librarian to the Queen, that the late Prince Consort was sanguine in his expectations of finding the missing volumes of MSS. which had been presented to George the Third, and which had procured the honour of knighthood for Sir John Fenn. Up to this time all search has proved unavailing.

Mr. Bruce, after remarking on the propriety with which the subject fell under the consideration of the Society of Antiquaries, and expressing his respect for Mr. Merivale, pointed out that the case about to be investigated was not one of a specific offence charged against a particular individual, but simply that succession of suspicions which had arisen in the mind of Mr. Merivale, when considering the *Paston Letters*. The writer's opinion was, that these suspicions had been generated by the imperfect way in which the facts had been ascertained, and that they were to be met by a fuller and more accurate statement. He then set forth what were the succession and position in the world of the leading members of the *Paston* family in the fifteenth century. During that period the chief persons of the family were Sir William Paston, a Judge of the Court of Common Pleas, and three successive Johns (a son and two grandsons of the Judge), who all followed one another as heirs-at-law, inheriting the lands and much of the other property of the family, on the deaths of their respective predecessors; and that of the three Johns, the second was never married, whilst the wives of Sir William and the other two Johns were named Agnes, Margaret, and Margery. These are the principal correspondents in the letters in question, which are written in the freest and most communicative manner, and lay open and explain all the domestic affairs, the interests in public movements, the intriguing at elections, and the lawsuits of this particular family, and all the ordinary relations of the life of English people during the period of the Wars of the Roses. Vols. I. and II. were published in 1787, under the editorship of Mr. John Fenn, a private gentleman, resident at East Dereham. The editor was somewhat slow to learn the value of his book, but not at all negligent in the performance of his duties as editor. He was especially anxious to satisfy his readers of the authenticity of his papers. He stated their descent in the family of Paston until they were "finally in the possession of the Earl of Yarmouth"; they then became the property of Peter Le Neve, a great collector, antiquary, and herald, from whom they devolved to "honest Tom Martin, of Palgrave," another antiquary and collector, on his marriage with the widow of Le Neve. On Martin's death his collections were purchased by an apothecary at Diss as a speculation, and from him they "came" to the editor. Mr. Merivale had objected that it did not appear which of the Earls of Yarmouth parted with the papers. Mr. Bruce gave details which showed that of the two Earls of that title one was

a gentleman of good learning, a traveller and collector of curiosities; the other married one of the natural children of Charles the Second, entertained his royal father-in-law at Oxnead Hall, then the magnificent seat of the Pastons, and brought upon himself and the Paston family speedy and total ruin. The second Earl died in 1732, at the age of seventy-eight, the recipient of a pension of 200*l.* from the Crown. His library was dispersed by auction in 1734. Oxnead Hall was allowed to fall into decay, and was finally pulled down, and the materials disposed of, and in 1750 the Earl's estates were sold, at the instance of his creditors, under an order of the Court of Chancery, for the sum of 92,700*l.*, to Lord Anson, the circumnavigator. In answer to another objection, that it did not appear in what way the papers "came" from the apothecary at Diss to the editor, it was shown from the Minutes of the Society of Antiquaries that it had been by "purchase." Mr. Merivale had condemned the pedigree of the papers given by the editor, because no legal claim could be rested on documents which had passed through so many hands; Mr. Bruce contended that in that respect the *Paston Letters* were like all the historical manuscripts in our great collections—in the British Museum, the Bodleian, and the Public Record Office—no legal claim could be rested upon any of them; and that no editor was bound to give such a history of his papers as would establish a legal claim, but only such as would satisfy all the ordinary requirements of one who desired to use the papers for historical purposes. Mr. Bruce then considered the account given by the editor of the paleographical peculiarities of his papers, which Mr. Merivale had stated that he had permitted as unimportant. Mr. Bruce controverted the propriety of this course. He showed that Mr. Merivale had, as it were, put the editor upon his trial on suspicion of having dealt dishonestly with his papers. In answer, it was right to consider his whole conduct, and if it could be concluded, from what he had done, that he designed to give a fair and full description of his papers, to tell all he knew or thought important, it ought not to be hastily suspected, from any supposed want of completeness, that he was dealing otherwise than honestly. Mr. Bruce then explained what information the editor had given. He had described the paper, the paper-marks (with respect to which Mr. Bruce thought he was the first English antiquary who gave representations of them, and applied them as tests of antiquity), the sizes of the sheets of paper on which the letters were written, and of the particular pieces of paper used by the letter-writers, "for our ancestors were compelled by a scarcity of the required material to be a paper-sparing race," the paper being cut off from the sheet at the end of the letter. The editor had then explained the way in which the letters had been folded up, fastened, and directed, the characters of the seals, the contrivances by which they were preserved, and the insignia they bore. From these particulars he had proceeded to the character of the handwriting, the ink, the effects produced by damp, and his reasons for printing two copies of every paper, one containing all the contractions, and exhibiting the very spelling of the originals, the other, on the opposite page, printed in words at length and in modern orthography. To render all this information more intelligible, he had added at the ends of his various volumes engraved plates, containing altogether fac-similes of 187 of the signatures to the letters, 98 paper-marks, and 56 seals. Finally, that all this extraordinary editorial particularity might be tested by the ocular observation of the very best living judges in such matters, he had left the original papers for a month in the Library of the Society of Antiquaries, for general inspection and examination—a fact which had been doubted, but which Mr. Bruce thought he proved beyond possibility of further question. The transaction took place in the days of Astle, Gough, Caley, and many other eminent antiquaries,—men who could not have been deceived by pretended originals, and to court whose inspection would have been an act of madness on the part of a dishonest editor. Mr. Bruce gave other evidences of the editor's obvious anxiety to satisfy inquirers,

and then proceeded to relate the circumstances of the disappearance of the originals. Whilst those of Vols. I. and II. were lying under inspection at the Society of Antiquaries, it was communicated to the editor that the King, George the Third, was desirous to see them. The editor offered them at once as a present to the Royal Library. The offer was accepted. The papers, bound in three volumes, were presented at a levee on the 23rd of May, 1787, and in return the editor was knighted. But the papers never reached the Royal Library. There is a tradition that they were last seen in the hands of Queen Charlotte, and that she lent them to one of her ladies in attendance. What became of them nobody knows. They have been searched for, and cannot be found. Their disappearance was, no doubt, a very singular circumstance, and was rendered stranger still by the circumstance that all the other originals had also disappeared. Mr. Serjeant Frere, who saw the concluding fifth volume of the publication through the press, after the death of Sir John Fenn, believed that the originals of the second and third volumes were also given to the King, and stated that he had not been able to find those of Vol. V., but had edited that volume from transcripts made many years before by Mr. Dalton, a most respectable gentleman, who died at Bury St. Edmund's, in 1860, at the age of ninety-four. On both points Serjeant Frere was probably mistaken. It was shown from papers of Mr. Dalton that originals of Vols. II. and III. were in his possession, and in that of Sir John Fenn, after the gift to George the Third; and with respect to the originals of Vol. V., they really were in the possession of Serjeant Frere, although overlooked by him. They were exhibited this evening by his son, Mr. Philip Frere, and were now left by him at the Society of Antiquaries for general inspection. Together with them there were exhibited about 270 other papers, many of them *Paston Letters*, which Sir John Fenn did not design to publish. Mr. Bruce described the exhibited papers, and commented upon the care and particularity with which they had been kept and arranged by Sir John Fenn. He declared them to be unquestionable remains of the period to which they purported to belong, and vouched for the accuracy with which such of them had been printed as he had had time to compare with the originals. He also declared that the only additions made to any of them that he could find were pencil memoranda of Sir John Fenn, as to their having been copied and noted, and indorsements of the contents, made in a modern hand, without any attempt at disguise. Mr. Bruce further showed that the whole correspondence was so full of coincidences and connexions, in story, phrase and character, and was bound together by so many links and clues, that the recovery of one volume of originals gave a conclusive sanction to the whole, and sufficiently refuted the suspicions which had been founded upon the supposed concealment by the editor of the fact that he had other papers in his possession, upon the general character of the correspondence as being inconsistent with the presumed illiteracy of the age in which it was carried on, and upon the supposed improbability of its preservation; he also showed that phrases and expressions objected to by Mr. Merivale as having a modern air were found in the exhibited originals exactly as printed by Sir John Fenn. "The truth is," he remarked, "that our forefathers of those days were plain-speaking, manly Englishmen, and cast our language into a form the rough edges of which we have somewhat smoothed, but which we have been wise enough never to attempt substantially to alter. When we read their papers we feel that we can claim them as ancestors, not merely by the ties of a common lineage, but by those also of a common speech." Mr. Bruce concluded by remarking that, of the presumed anachronisms in manners adduced by Mr. Merivale, two had been sufficiently answered by Mr. Gairdner; as to that one founded on the allusion to playing-cards, he gave extracts from statutes and parliamentary petitions, which sufficiently established their common use from 1461 to 1475. He concluded by expressing his hope that a consideration of the original docu-

ments now produced would induce Mr. Merivale to do justice to the character of Sir John Fenn, and again to accept the Paston Letters for what Mr. Hallam termed them, his "faithful guide" through the dark period to which they relate.

Mr. Frere appealed to the meeting to know if any one felt any longer any doubt as to the authenticity of the Paston Letters. If there was any point on which he could help to clear up such doubt he would gladly do so. With regard to the literary power shown in the Paston Letters, it occurred to Mr. Frere that the Pastons might be considered as belonging to a *noblesse de la robe*, and so would possess, and would pride themselves on retaining, a superior knowledge of the law and higher literary attainments than were ordinarily current. Mr. Frere proceeded to observe that, in impugning the authenticity of any papers, it was necessary to be careful as to what hypothesis you set up in its place. If the letters were not genuine, we should have in their place a romance more extraordinary than any that had been given to the world; a romance, too, which Sir John Fenn, of all men, would have been least capable of composing.

Mr. Herman Merivale addressed the meeting in words, the honourable sincerity and manly candour of which our readers will not be slow to appreciate: "At whatever cost to my reputation for ingenuity, I cannot, of course, refrain from congratulating very sincerely this Society, and, I may add, the country at large, on the result of the few doubts which I threw out a short time ago. The appearance from custody above all suspicion—the gentleman who produced them being himself here—of what we are told are the originals of the fifth volume of the Paston Letters, goes, of course, very nearly to make an entire end of the controversy. It is rash to pronounce any controversy absolutely closed until the pleadings have been examined; but, subject to that examination, I do not think any one probably will be found to doubt the authenticity of the four first volumes, even although the originals have disappeared, if they are satisfied that they have before them the full originals of the fifth volume, now in this very singular manner recovered. In the presence, therefore, of papers like those, all the doubts that I ventured to throw out disappear,—vanish in the air; they become like what Mr. Frere's relations wrote on that box, 'toys for children.' Therefore I have not the slightest wish—of course it would be idle—to raise any controversy, or to express any doubt, as to anything which has been thrown out to-night. If it were or not misplaced ingenuity to raise those doubts, at all events it would be very misplaced ingenuity, in the present state of things, to argue upon them, or to continue them."

We are glad to hear that a suggestion made by Mr. Bruce has been acted on, and that a committee will be appointed to draw up a report on the Original MSS. of the fifth volume of the Paston Letters.

SHAKESPEARE IN SPAIN.

Clapham Park, Dec. 4, 1865.

You kindly inserted, in the *Athenæum* of the 11th of November, a note from me upon the above subject. Since then I have received communications from Messrs. Halliwell and Payne Collier. Mr. Collier says: "Make any use you like of my name in your Spanish scheme; it is not at all improbable that the despatches of the Spanish envoys in London, between 1590 and 1616, would contain some valuable matter illustrative of our drama and stage." Mr. Halliwell writes: "I am delighted to see you are making a stir to discover Shakespeares in Spain. The celebrated Spanish scholar, Señor Gayangos, told me, some years ago, that there was, until lately, preserved at the Casa del Sol, at Valladolid, a copy of the First Folio, 1623, formerly belonging to Count Gondomar, and filled with MS. notes and additions of the period."

It seems, therefore, very desirable that something should be done to carry out a scheme likely to bear coveted fruit. I should be glad to hear from those willing to assist in the good work. It is well that at the outset I should state, no pecuniary liability of the most trivial kind will be incurred

by those willing to have their names placed upon the preliminary list. When subscribers enough are obtained, they will be called together to elect their own acting committee, which will control everything.

F. W. COSENS.

THE BOOK-TRADE AND THE RELIGIOUS TRACT SOCIETY.

56, Paternoster Row, Dec. 5, 1865.

AN editor or a reviewer has a right to an *incognito*, and to a correction of any statement he may have made through misapprehension or inadvertence. But when a correspondent, taking advantage of such a correction, obtrudes a different charge, under an anonymous signature, he may, and, perhaps, ought to be passed by in silence.

As, however, you have permitted a statement upon the appropriation of the benevolent funds of the Society, you will add to my obligation by inserting the following facts as to the modes which the Society adopts and their actual effects.—

1. The Society confines itself to its own publications almost exclusively. There are Societies which sell to their subscribers the publications of other houses at a less rate than the ordinary bookseller, but such is not the practice of the Religious Tract Society.

2. It circulates its books and periodicals through the trade, and in many cases other houses undersell it.

3. In its retail trade its rule is to sell to the general public only at its catalogue prices; and it has frequently lost the sale of its publications because buyers have refused to purchase at catalogue prices, stating that the books could be obtained elsewhere at a reduction of 2d. in the shilling.

4. The right of a Society to sell its own publications to its own members at a reduction, or to apply their subscriptions to secure a further reduction of its own publications to certain classes is incontestable on every principle of free trade. And such reductions are, in the practice of the Society, made under such rules and restrictions as not to injure the trade.

5. The effects of the Society's procedure have been highly beneficial to the trade and the public. The Society has done much towards creating an extended market both at home and in the colonies for religious publications. It has led the way both in books and periodicals. Private publishers seeing its success have followed its footsteps, become its rivals, and enriched themselves, while the public has had all the benefit of an enlarged competition.

In fact, the principles of the Society in reference to trade are, *first*, "free trade and no monopoly"; and, *secondly*, "benevolent action made to consist with the rights of trade"; and that these principles are fully carried out is evident from two facts—*first*, that the Society, now sixty-six years old, is surrounded by keen and successful competitors in tracts, books and periodicals; and *secondly*, that by far the greater part of the Society's circulation in books and periodicals takes place through the trade.

G. H. DAVIS, Sec.

Dec. 6, 1865.

I crave permission to ask Mr. Davis, Secretary of the Religious Tract Society, a question, which he may either answer or not as he thinks fit. It is a question to which silence will be as good an answer as any form of words.

I would respectfully call Mr. Gladstone's attention to my query and the reception it may meet with.

The very important issue raised by your brief remark on the right of a Religious Tract Society to trade on funds subscribed by the public has more than one side. It affects authors. It affects publishers. It affects in some degree all retail booksellers. It affects the taxpayer, and the enlightened and liberal guardian of the taxpayer's welfare, the Chancellor of the Exchequer. To this last point I beg leave to direct Mr. Davis's momentary attention. Not long ago Mr. Gladstone endeavoured to include the various charities and societies in his comprehensive schedules of taxation. He made a manly fight for his principle; indeed, his principle was admitted by many of those who resisted his

plan. The corporations were too strong for him, and he reluctantly gave way before a formidable opposition. But among the arguments on which he based his proposal to include the Societies in his schedules he was unable, I think, to prove that some of those great corporations which claim the privilege of exemption from the income-tax were and are trading bodies, making large profits out of their trade enterprises. This very important fact is now established by Mr. Davis's confession. "The trade funds of the Religious Tract Society," he says, "after paying all expenses, supplement the benevolent funds by some thousands a year." Very good. I do not raise the question as to how this trade was commenced, if not with the "benevolent funds,"—how an accidental loss would be met, otherwise than at the cost of the same "benevolent funds,"—how the general expenses of machinery, secretary's salary, warehouse-room, management, and the like are apportioned between the trade ventures and the ordinary labours of the Society. I merely wish to ask Mr. Davis whether the Society, now publicly admitting its commercial character, and announcing a profit of many thousands a year on its trade transactions, pays income-tax?

BOOK MAR.

CAPTAIN FOWKE, R.E.

THERE died suddenly on Monday afternoon last, at The Residences, South Kensington, the architect of those buildings, the near completion of which will satisfy all that the public has lost an able servant in the fruition of his powers. The deceased officer was forty-two years of age. Having received his first commission in 1842, he was appointed to Bermuda, and stationed there for several years, during which he so greatly distinguished himself as a military architect as to be employed, on returning to this country, to erect the Raglan Barrack at Devonport, an edifice which is remarkable on account of the excellent accommodation it affords to the inmates, the application of constructive ingenuity to sanitary purposes, and, taking into account the number of men accommodated in it, the cheapest construction of its class in this country. In this work many comforts and facilities were included, which were novelties in barracks, and have, since that time, been adopted, with modifications, by the Sanitary Commission which reported on the general subject. The Raglan Barrack is, in fact, the model of its class now in use. In 1853, Captain Fowke was made inspector of the Science and Art Department, and, at a later date, architect and engineer to the same. In the course of duty attached to these offices he produced some of the most convenient of our recent public buildings. In 1854, he undertook the charge of the machinery sent by the English to the Paris Universal Exhibition of 1855, and was, at a somewhat later period, appointed secretary to the English Commission attached to that great gathering; as further contributing towards the serviceableness of this national effort, the deceased wrote two Reports: the one on "Civil Construction," as then represented, is a work of considerable value to practical builders; the other, on "Naval Construction," has merits which are highly appreciated by those to whom it was addressed.

Captain Fowke was appointed, in 1858, a member of the International Technical Commission, the attention of which was directed to the improvement of the navigation of the Danube; he made, independently, a Report on a scheme, the essential part of which consisted of a canal direct from the sea to a point in the stream, above that section of its course where the process of deposition begins. This plan was adopted by the Commission, but, owing to extraneous influences, it has not been carried into effect.

The engineer was employed in making additions or improvements to the iron building popularly known as the "Boilers." About the same time the new galleries for the Vernon and Turner gifts of pictures were supplied by the additions, which all admire, to the permanent building at South Kensington; these works were designed and finished in ten weeks of winter. The gallery which contains the Sheepshanks gift was built in 1857. The

donor having stipulated that within twelve months from the date of the offer a suitable apartment should be provided to hold his magnificent present, this condition was complied with in a manner which has elicited the warmest admiration.

In 1859-60 Captain Fowke designed the Industrial Museum of Scotland, Edinburgh, a work which is now nearly completed. In 1860 the plans and designs for the new buildings for the South Kensington Museum were produced; these, as modified and immensely improved by their author, are now being carried out, and are at present in such a stage that it is not convenient to describe them fully; this much may we say, however, that no structure of the class in London, and few in the country at large, is so beautiful in architectural character, or does more honour to its architect. The design for the Dublin National Gallery followed the last. Here the architect was compelled to make all external arrangements, repeat the design which had been already executed for another part of the same range of structures; the internal dispositions—those true tests of an architect's constructive genius—are by Capt. Fowke, and eminently successful. The International Exhibition building can hardly be called his work in an architectural sense; the original design suffered so much by alterations, which, however unavoidable they might have been, were unfortunate, that it is not fair to credit him with the result as a whole. The system of arrangements, the many devices for convenient use of a great building under diverse and complicated circumstances, were certainly his. The picture galleries and beautifully designed annexes were by the same designer, although opposed in respect to their evanescent and intended permanent characters. The annexes were afterthoughts. The intended permanency of the picture galleries of this building must be taken into consideration in judging the outlay on the structure which has been demolished. The conservatory, south arcade, part of those on the north, and some other portions of the structure in the Horticultural Society's Garden at South Kensington were by this designer. Captain Fowke's designs for the edifices proposed to occupy the site of the International Exhibition building were submitted in competition with those of other architects and unanimously preferred by the committee of selection.

Among minor works produced by Captain Fowke were several which attested his military knowledge and professional habits, no less than they displayed his remarkable ability in construction; these included a fire-engine, to be limbered up like a gun—now adopted in the military service; also a collapsible pontoon of great value, &c. The public has lost in this engineer and architect one of the ablest of its servants, and will soon recognize the importance of that loss.

T. J. PETTIGREW.

Mr. Pettigrew, chiefly known of late years as an active Vice President of the Archaeological Association, was the son of William Pettigrew, a native of Glasgow; who, after spending the earlier part of his life as a navy surgeon, settled in Fleet Street, London, in the latter part of the last century; and there the subject of the present notice was born, on October 28th, 1791. At the age of sixteen, he became the pupil of Mr. John Taunton, an anatomist of some reputation at the time; and his zeal and devotion to the interests of the profession he had adopted were evinced by the publication, on his eighteenth birthday, of his first work; a small quarto volume, entitled, 'Views of the Basis of the Brain and Cranium, accompanied with Outlines, and a Dissertation on the Origin of the Nerves.' In 1812, he was admitted a Member of the College of Surgeons, having about the same time been elected Secretary of the Medical Society of London, in opposition to Dr. Birkbeck. In the following year he became the Registrar of the last-named Society; in which position he secured the intimate friendship and regard of the celebrated Dr. Lettsom, whose life he compiled in 1817, in 3 vols. 8vo.; a work of value to those interested in the medical history of a past generation. From 1813 to 1820 he was the Secretary to the Royal

Humane Society, in which position he became acquainted with the Duke of Kent. It may be worth remarking that, while holding this office in the Duke's household, he was selected to vaccinate her present Majesty. A few months afterwards death deprived him of his illustrious patron; a loss which can hardly be said to have been compensated for by the subsequent friendship and patronage of the Duke of Sussex. The Duke of Kent, in introducing him to his royal brother, observed: "I have been educated in the field, my brother in the closet." Mr. Pettigrew was not only surgeon and librarian to the Duke of Sussex, but the collector of the greater part of the Duke's important literary treasures. His 'Bibliotheca Sussexiana,' a large bibliographical work, in three thick octavo volumes, is now the sole record, with the exception of the sale catalogue, of the Duke's immense collection. In 1819, he was elected Surgeon to the Asylum for Female Orphans, a position he held for many years. On the death of his wife, in 1854, he retired from practice; afterwards busying himself nearly exclusively with the conduct of the Archaeological Association. He was an enthusiastic worker in everything he undertook; and amongst his miscellaneous works may be noticed a volume on Egyptian Mummies, several books on the history of medicine and the biographies of its professors, 'Memoirs of Lord Nelson,' &c. In the extent of his knowledge of the early history of surgery and medicine he was probably without a rival.

OUR WEEKLY GOSSIP.

The Executive Committee of the International Horticultural Exhibition has unanimously elected M. Alphonse de Candolle, of Geneva, chairman of the Botanical Congress to be held in connexion with the great show, and we understand that he has formally accepted the office, and will deliver a popular opening address, in which the present state and mutual bearing of botany and horticulture will be dwelt upon. It would have been difficult to select a scientific man better fitted for the office than the gentleman elected; for "the name of De Candolle"—to borrow the words of a leading American botanist—"is, perhaps, the most prominent one with the cultivators of the science the world over," and is associated "with a larger amount of botany than any other name, except that of Linnaeus."

We are sorry to hear that Sir Charles Eastlake—who remains at Pisa—is in a very low state. Hardly any hope is entertained of his recovery. He has appointed Mr. Boxall his deputy in Trafalgar Square.

A purchase of some importance has just been concluded for the National Gallery. It is a picture by Vittore Carpaccio, from the collection of Count Alvise Mocenigo, of Venice, representing the Virgin and Child, with the Doge Giovanni Mocenigo kneeling before them, and holding in his right hand the banner of the Venetian Republic. On the right hand side (looking towards the picture) is St. John, and on the left St. Christopher carrying the Saviour. The figures are life-size, and the price 85,000 francs.

Swansen, half hidden beneath its pestiferous pall of copper-smoke, has heard good news; to wit, that by a process of concentration and condensation the smoke can be converted into sulphuric acid. The details of the process have not yet been made public; but it will be a triumph of industry to gain at once a useful product and an improved condition of health for a large community.

Prof. Tyndall's paper 'On Calorescence,' read a fortnight since at the Royal Society, afforded opportunity for a repetition of the experiments by which some of the phenomena of invisible radiation are demonstrated. As all acquainted with optical science have long known, Prof. Stokes has possession of the violet end of the spectrum, where he makes the invisible rays manifest themselves as fluorescence; and now Prof. Tyndall takes possession of the red end with his calorescence. The spectrum could not be in better hands, and we may hope that it will be made to reveal and elucidate yet more of the phenomena of light and heat. One

fact brought out in Prof. Tyndall's paper will be prized by those desirous to pursue the experiments; it is, that bichloride of carbon may be used with safety as the opaque solution, instead of the very dangerous bisulphide, with which accidents have frequently happened.

Prof. Tyndall will deliver the Juvenile Lectures at the Royal Institution this year. The subject chosen is 'Sound.'

The list of plans deposited at the Private Bill Office of the House of Commons shows that the railway campaign of next year is likely to exceed in severity any of those which have passed. The number of schemes is 450, of which 334 relate to railways, 18 of which propose to carry the suburban metropolitan traffic. There are more enemies yet in store for the Commons Committees, to appear on the 23rd inst., in the Private Bill Office of the House of Commons.

On Saturday last, the Fellows of the Society of Antiquaries came to the assistance of the Dean and Chapter of Westminster. Dean Stanley and Mr. Scott said everything on the occasion which was proper—but not much, we fear, that was practicable, in favour of the Chapter House. The edifice is undoubtedly interesting. At one time, it was assuredly beautiful. Everybody would be glad to see it restored to something like its original state. But the Government asks, through Mr. Cowper, on what ground of public utility he can appeal to Parliament? Can the Committee supply him with a plea? If not, it may be feared that the labours of the Antiquaries will be as completely lost as they would be in an attempt to persuade the Egyptians to repair the Pyramids, the Turks to restore the Hippodrome. This is a utilitarian age. Before men put their money down for any object, they inquire into the benefit expected to accrue. We are a liberal people; but we are not much given to fancy charities. Of course, the antiquaries voted that the nation ought to repair the Chapter House; but they hardly faced the difficulties raised by their own vote; and they failed especially to show in what way the Chapter House could be made useful to the public, when the twenty thousand pounds had been expended upon it. This is their case; and they must meet it before going to Mr. Gladstone. We do not wish to damp their ardour: we are eager to see that beautiful work preserved; but we cannot shut our eyes to facts. Until the Committee can agree upon some plan—reasonable, practicable, popular—it will be vain for them to knock by deputations at Mr. Gladstone's door.

Mr. J. Hogg has presented to University College, London, an equestrian statue of Richard the First, the work of James Wyatt.

The question of supplying the enormous and rapidly increasing population of the metropolis with a sufficient quantity of pure water is again engaging the attention of engineers, as serious apprehensions are entertained that it will soon be impossible to obtain the necessary supply from present sources. Under these circumstances, Mr. J. F. Bateman, to whom Glasgow is indebted for an almost unlimited supply of excellent water, drawn from Loch Katrine, proposes that the water on the flanks of Cader Idris, of Plynlimmon, in North Wales, should be collected in reservoirs and made to flow into London; the whole of which could be supplied by gravitation, without pumping. Mr. Bateman, who has published his scheme, estimates that the above mountain district would yield 220,000,000 gallons daily, and that the cost of the works would be 10,850,000*l.*

With the commencement of the new year *The British Army and Navy Review* will be published by Mr. Bentley, of New Burlington Street, to whom the property in it has been transferred.

Although we deprecate as much as any one can do the removal of works of Art from places with which they are locally connected, there is much to be said for the concentration of good specimens in the most convenient places. The visitor to the National Gallery must have noticed that nothing of Holbein's solid ability and wonderful executive power is to be found there. Until an opportunity offers

for the acquisition of such a picture might not Hampton Court supply one from among the several capital productions it contains? Enough would remain to illustrate the master at that most appropriate palace? Among the best are the portraits of Lady Vaux, Sir Henry Guildford, and the painter himself. The exhibition of good portraits is of more than ordinary importance at this time, when photography has not only annihilated the lower descriptions of portraits (and not unhappily done so, let us add, because it supplies the acme of their highest aim, which is mere fidelity), but tends to abuse the public appreciation of portraiture as founded, above all things else, on "likeness." In truth, if photography reduces the idea of portraiture to such narrow straits as is thus implied, it will soon come to an end. A better light might be cast on the subject than is at present in vogue by adding to the publication of portraits which are works of fine art. Hampton Court will supply the means for this purpose to some extent by the loan of some of its treasures, to wit, the portraits by Tintoret would be excellent correctives of the manner of Vandyke—now so much in vogue at the National Gallery, as those of Holbein would be antipathetic to the Reynolds's.

The Thirty-first Report of the Commissioners of National Education in Ireland, 1864, Vol. I., has been published, and records the increase of schools, to which it relates, to the number of 100 within the twelve months in question, also the addition of about 12,000 in the daily average attendances of pupils, and 30,994 is the average number on the rolls. Besides this, the activity of the Commissioners is attested by the erection of fifty-one national school-houses, comprising seventy-one separate school-rooms, also two model school-houses, the whole offering accommodation for 7,260 children. Seventy-four schools have been struck off the rolls during the year referred to, and seventy schools have been "suspended." An extensive series of tabulated statements appear in the Report showing the application of State aid to new schools, the religious denominations of the managers, among whom the Roman Catholics figure highest, and local appropriations of schools. Massive reports from inspectors of schools throughout Ireland complete a blue-book of 330 pages octavo.

Intelligence has been received in the United States that a vast deposit of crystallized gypsum has been found in the Nevada, which embraces part of the mountain region between Utah and California, rich in mines of the precious metals. The gypsum is found in large blocks, easily broken into perfect cubes; admirably adapted, it is stated, for building purposes, where strong interior light is required.

A new bridge, now in course of erection over the Ohio river, at Cincinnati, will be the longest structure of the kind in the world. The span will be 1,061 feet, which is 544 feet greater than that of the Menni Bridge.

Paris is about to re-name many of her streets, and, in the excellent fashion of our neighbours, she has sought among her celebrated men for the necessary names. The following celebrities, amongst others, will shortly appear in the roll of honour: Pierre Lescot, the architect; Sauval, the historian of the antiquities of Paris; Marshal Turenne; Villehardouin, the chronicler of the Fourth Crusade; François Miron, civil lieutenant, *prévôt des marchands*, and friend of Henry the Fourth, to whom is said to be due the execution of the Hôtel de Ville; Blainville, the naturalist and professor under Cuvier; Thouin, professor and gardener-in-chief at the Jardin des Plantes from 1747 to 1823; Cujas, the famous jurisconsult of the sixteenth century; Linnaeus, the celebrated botanist; Perronet, engineer of the First Empire, constructor of several of the finest bridges in and near Paris, and founder of the Ecole des Ponts et Chaussées; Boissay d'Anglas, Cambacérès, Pasquier, D'Argenson, and De Morny; Philippe de Girard, reputed inventor of the method of spinning flax by machinery; Archbishop Sibour; the Duchess Mercœur, one of the last abbesses of the Convent of La Roquette; Nicolai, the name of a family of

judges; Duméril, physician and naturalist; Baudricourt, the companion in arms of the Maid of Orleans; the Connétable Clisson; Vaudamne, who defended Paris in 1814; Hallé, physician to Napoleon the First, and President of the Academy of Medicine of Paris; Gerbert, Sylvestre the Second, a Benedictine monk, born about the year 930, the first Frenchman who became Pope; Alain Chartier, the poet of Normandy, and secretary to Charles the Sixth; Olivier de Serres, the famous agriculturist, who introduced the mulberry into France, and thus laid the foundation of the silk trade; Vaugelas, the grammarian; and Admiral Roussin, formerly Minister of Marine; General Lourmel, who fell at Sebastopol; General Lecourbe, the friend of Moreau; Chalgrin, the designer of the Arc de Triomphe; La Fontaine; the painters, Gros, Prudhon, and Flandrin; the sculptor, Ramey; the musicians, Berton, Nicolo, Spontini, and Pergolesi; Legendre, the geometer; and the famous canal engineer, Riquet. With few exceptions, the names are given to streets situated in quarters where the celebrities were born, or which they helped to illustrate. It is difficult to conceive a more popular or more economical method of handing down a name to posterity, or of writing an outline history for the masses; one objection, however, is that some celebrated men have had very common names, and it will be some time before the illiterate become acquainted with the originals of such names as the Rue Gerbert above mentioned.

We read in the *Allgemeine Zeitung* that the new Catalogue of the Pinakothek, at Munich, by Prof. R. Marggraff, is now in use, and proves to be an excellent work, compiled with care and thought. All that has hitherto been ascertained in the history of art, by inquiry and criticism, has been thoroughly and conscientiously made use of by the author: thus this new edition cannot be reproached with remaining behind the science of the present day. More than one hundred pictures, especially those of the old German school, have received their real names; of many others, old Italian pictures in particular, the wrong name has disappeared; where the names were doubtful they have been pointed out as such; hypothesis has been allowed to remain hypothesis, and probabilities have not been put down as certainties. Several appellations, however, which Prof. Marggraff proposes, will not escape censure, and many a visitor of the Pinakothek will regret that the name by which one picture or another was familiar has not been retained. It is in such cases, as the author acknowledges himself, that inquiry and criticism still find a wide field open; but a great merit of the new Catalogue consists in the names of artists, monograms, and dates, which its author has discovered on many of the pictures; and in the mentioning and description of a great number of paintings on the reverse of the pictures, some of which are very valuable. The short biographical notes on the artists, as well as the historical indications on the origin and fate of more than forty pictures, deserve much praise. If we consider that a good catalogue can be the result only of many years' investigation and controversy, of the united labour of many scholars,—a labour which never ceases nor stands still,—we must acknowledge that the making of a catalogue is an arduous task; and this Prof. Marggraff has well accomplished.

The sale of the Shakespearean and miscellaneous library of the late William Nansom Lettson, well known in the literary world as the translator of the 'Nibelungenlied,' and as editor of Sydney Walker's 'Notes on Shakespeare,' took place at the rooms of Messrs. Sotheby, Wilkinson & Hodge, on Monday last. Many of the volumes were enriched with manuscript notes, and caused considerable competition. A First Folio edition of Shakespeare, imperfect, sold for 81*l.*; a third, also imperfect, for 15*l.*; and a fourth, complete, for 10*l.* 5*s.* Beaumont & Fletcher's Works, edited by Dyce, produced 6*l.* 10*s.*—Ben Jonson's Works, printed in 1616, brought 6*l.* 10*s.*; and the various editions of Shakespeare, by later editors, high prices.—Dante's *Divina Commedia*, printed at Florence, in 1481, with only two of the etchings, sold for 5*l.* 17*s.* 6*d.*; and Lord

Vernon's Reprint, in 1853, for 2*l.* 12*s.* The collection comprised numerous works relating to Shakespeare and the 'Nibelungenlied,' many of which sold for double their value. The entire sale produced 1,025*l.* 15*s.* 6*d.*

WINTER EXHIBITION.—THE THIRTEENTH ANNUAL WINTER EXHIBITION OF PICTURES, the Contributions of British Artists, is NOW OPEN at the French Gallery, 120, Pall Mall, opposite the Opera Colonnade. Admission, 1*s.*; Catalogue, 6*d.* LEON LEFEVRE, Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE ANNUAL WINTER EXHIBITION OF SKETCHES and STUDIES by the MEMBERS is NOW OPEN, at their Gallery, 5, Pall Mall East. Nine till dusk.—Admission, 1*s.* WILLIAM CALLOW, Secretary.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Art Gallery, 24, Cornhill. This Collection contains examples of Clarkson Stanfield, R.A.—J. Lewis, R.A.—Hook, R.A.—Phillips, R.A.—Frith, R.A.—Roberts, R.A.—Rosa Bonheur—Goodall, R.A.—Cooke, R.A.—Cope, R.A.—Creswick, R.A.—Pickersgill, R.A.—Leighton, A.R.A.—Calderon, A.R.A.—Sant, A.R.A.—Ansell, A.R.A.—Frost, A.R.A.—P. Nasmyth—Linell, sen.—Dunlop, A.R.A.—Cooper, A.R.A.—Gale—Marks—Pettie—P. Hardy—J. A. P. Burgess, &c.—Admission on presentation of address and

ROYAL POLYTECHNIC.—Professor Pepper on Polished Light.—New Series-Comic Ghost Story (J. H. Pepper and Henry Dircks joint inventors), entitled 'The Poor Artist, Tinted-Ser Scene, with the Wonderful Illusion called 'Proteus' Musical Entertainment by Frederick Chatterton, Esq.—Lectures by J. I. Kings, Esq. and F. Clifton, Esq. Open from 1*s.* to 5*s.* and 7*s.* N.B. Great Novelties are in preparation for the Christmas Holidays.

SCIENCE

SOCIETIES.

SOCIETY OF ANTIQUARIES.—Nov. 30.—Lord Stanhope, President, in the chair.—The subject discussed was 'The Authenticity of the Pædon Letters.' A special report of this important meeting will be found in another column.

ZOOLOGICAL.—Nov. 28.—Dr. J. E. Gray, in the chair.—Mr. Slater made some remarks on some recent interesting additions to the Society's Menagerie, and on some animals which he had observed in various zoological gardens on the Continent.—An extract was read of a letter addressed to Dr. Günther, by Capt. J. M. Dow, on the occurrence of two additional specimens of a poisonous fish (Thalassophryne) at Panama.—Extracts were read from letters addressed to the Secretary by Mr. R. Swinhoe, H.M. Vice-Consul in Formosa, concerning specimens intended to be transmitted to the Society's Menagerie.—Dr. Gray communicated a revision of the species of Golden Moles (Chrysochloris), founded upon an examination of the specimens in the British Museum.—Dr. Gray also read some notes on the habits of the Kinkajou (*Cereleptes caudivolutus*), and on the external characters presented by two species of Ratel, as observed in the specimens living in the Society's Menagerie.—A communication was read from Capt. G. Bulger, on the habits of the Musquash of North America (*Fiber zibethicus*).—Mr. A. D. Bartlett read a paper on the affinities of the Prong Buck (*Antilocapra furcifera*). The conclusions arrived at by Mr. Bartlett were:—1, That the Prong Buck was not a true bovine animal; 2, That this animal sheds its horns; and, 3, That the structure of these organs appears to be imperfectly understood.—A communication was read from Mr. E. P. Ramsay, on the modification of a species of Australian Lark (*Mirafra horsfieldi*).—A communication was read from Lieut. R. C. Beavan, entitled, 'Indian Ornithological Notes, chiefly on the Migration of Species.'—A communication was read from Dr. J. C. Cox, containing descriptions of seven new species of Australian Land-shells.—Mr. G. French Angus communicated a paper, entitled, 'Descriptions of two New Species of marine Bivalve Shells from South Australia.'—A paper was read, by Mr. A. G. Butler, entitled, 'Description of a New Species of Cetonia, with Remarks on Allied Species.'—Mr. F. Moore communicated the first portion of an account of a collection of Lepidopterous Insects made in Bengal, by Mr. A. E. Russell, of the Bengal Civil Service. This part consisted of a list of the species of the families Papilionide, Erycinide, Lyceinide, Hesperide, Sphingide, and Bombycide, embracing descriptions of various new

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ENTOM President and Mr. —Among exhibited and Hyt. Lieut. R. most at chard.— Goliathe Mr. Du on his r Fernand Stainton cloacal trees.—2 specimen of Dr. G. mothrec in his ' favourite Rev. J. J. describes in paper South A. —On 'Descri by Prof. markabl ral Note Mr. Lach

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genera, and of upwards of 120 new species.—Dr. J. E. Murie read a paper upon the Hairy-nosed Wombat (*Phascolomys lasiorhinus* of Gould), which he showed to be identical with the species previously described by Prof. Owen, under the name *P. latifrons*. Dr. Murie, having examined a series of specimens of this form in the collections of this country, had arrived at the conclusion that there were three good species of Wombats at present known to science. Two of these, *P. wombat* and *P. platyrhinus*, Owen, belonged to the typical genus *Phascolomys*; the third, *P. latifrons*, Owen, offered such striking distinctions in its osteological characters as would necessitate the adoption for it of the generic term *Lasiorhinus*, proposed for it by Dr. Gray on its external characters.—Dr. Günther pointed out the characters of a new British species of Charr, from Loch Killen, in Inverness-shire, for which he proposed the name *Salmo Killenensis*.—Mr. W. H. Flower made some observations upon various points of the structure of a large Fin Whale (*Physalus antiquorum*, Gray), lately stranded in Pevensay Bay.—Mr. P. L. Sclater read a paper upon the structure of the bird called *Leptosoma discolor*, from Madagascar, which had been generally referred to the Cuculidae, but which, from various characters, he was inclined to think would be more correctly located as type of a separate family in the neighbourhood of the Coraciidae.

ENTOMOLOGICAL.—Dec. 4.—F. P. Pascoe, Esq., President, in the chair.—The Rev. W. F. White and Mr. J. H. Hartwright were elected Members.—Amongst other objects of interest there were exhibited a collection of Lepidoptera, Coleoptera and Hymenoptera, made in British Burmah by Lieut. R. C. Beavan, and a collection of Lepidoptera, made at Santa Martha, by the late Mr. P. Bouchard.—Mr. S. Stevens exhibited a specimen of *Goliathus giganteus*, being the only insect which Mr. Du Chaillu was able to carry away with him on his recent hasty retreat from the interior to Fernand Vaz, on the west coast of Africa.—Mr. Shanton exhibited a remarkable variety of *Tinea cloacella*, bred by Mr. Gregson from dead birch-trees.—Mr. F. Smith exhibited a series of bred specimens of *Cercus septentrionalis* and, on behalf of Dr. Gray, a considerable number of the "bugong" moth received from Dr. Bennett, and stated by him in his 'Wanderings in New South Wales' to be a favourite article of food with the aborigines.—The Rev. J. Greene exhibited specimens of the recently-described moth, *Adalia manuculata*.—The following papers were read:—'Notes on the Buprestidae of South Australia,' by Mr. C. A. Wilson, of Adelaide.—'On *Papilio Godefreyi*,' by Mr. G. Semper.—'Descriptions of new species of Cantharidenemids,' by Prof. Westwood.—'Observations on some remarkable varieties of *Sterrhia saccharia*, with General Notes on Variation in Lepidoptera,' by Mr. R. McLachlan.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 5.—Mr. J. Fowler, V.P., in the chair. The first ballot for the Session 1865-66 was taken, when fifteen Members and twenty-five Associates were duly elected, including, as Members, Messrs. D. Baldry, W. C. Bayly, J. A. Caley, J. Cross, F. East, H. T. Goings, H. Leonard, E. O. Moriarty, P. Neville, W. H. Price, C. S. Rundle, B. Schmidt, C. Tarrant, C. F. Varley, and E. Wilson; and, as Associates, Messrs. J. Brierly, T. Buckham, S. Clarke, W. Clarke, J. D. Derry, J. Dunning, C. W. Eborall, J. Grierson, R. H. Hill, G. W. Horn, J. St. John Hovenden, R. E., F. King, C. Kirby, W. Lang, W. M. S. M'Murdo, R. Messer, R. Moseley, W. Newmarch, J. Ryan, A. Scott, E. R. Turner, H. Unwin, L. F. Vernon-Harcourt, G. A. Wallis, and G. Woolcott.

ROYAL INSTITUTION.—Dec. 4.—Sir H. Holland, Bart., President, in the chair.—The Hon. R. Bourke, Viscount Cranbourne, M.P., The Rev. J. H. Ellis, Mr. John Heugh, Sir E. Hilditch, and Dr. S. King were elected Members.—The lecture arrangements for the ensuing season were announced.

SOCIETY OF ARTS.—Nov. 27.—Dr. G. W. Hastings delivered the first Cantor Lecture.—'On

the Effects of the Discovery of the Precious Metals on the Ancient Civilization of the Mediterranean.' Nov. 29.—The Right Hon. Lord Lyttelton, V.P., in the chair.—The paper read was 'On the Proposal that the Railways should be purchased by the Government,' by Mr. W. Hawes.

INSTITUTE OF ACTUARIES.—Nov. 27.—C. Jellicoe, Esq., President, in the chair.—Mr. J. P. Fletcher was elected a Fellow.—Mr. W. M. Makeham read a paper 'On the Principles to be observed in the Construction of Mortality Tables,' in the course of which he alluded to the difference of opinion which existed as to the proper process to be employed in adjusting them. While all agreed as to the necessity of graduation, no method yet proposed had met with general acceptance. This, he thought, might result partly from not fully explaining the true end and aim of adjustment. Graduation properly applied merely rendered a table not only more convenient for future use, but a better exponent of the law to be expected in future years. Two methods only of any value were in use. The one accepts the general facts disclosed by the table, and just softens down the most marked aberrations from the supposed law of uniform progression of mortality. The other aims at retaining the characteristics of the table, but reduces the whole to the limits of the law of mortality as propounded by Gompertz, viz., "that the power of the human frame, to avoid destruction, loses equal proportions in equal times." This ingenious conception is usually expressed in the form bq^x . Mr. Makeham proposed a slight modification of this expression, representing the intensity of mortality as $c + bq^x$. A table adjusted according to this principle will have most valuable properties. A mass of tabular matter can be dispensed with, and many intricate and laborious questions may be solved in a direct manner with very little effort. In the course of his investigations, Mr. Makeham has been led to examine somewhat closely the Carlisle Table of Mortality. This table, it is known, presents many anomalies, thought by some to exhibit the facts accurately. It appears, however, that the basis of the table is not so exhaustive as has been hitherto supposed—the law being deduced from one enumeration of the population instead of two. Mr. Makeham well established this curious fact.

MEETINGS FOR THE ENSUING WEEK.

- Mos. Geographical, 8.—'Ankova, Madagascar, and the Royal or Sacred Cities,' Rev. W. Ellis; 'Boat Journey along Coast Lakes, E. Madagascar,' Capt. Rooke.
- Tues. Syro-Egyptian, 7½.—'Pilgrimage of Antoninus of Piacenza, A.D. 570,' Rev. A. H. Campbell.
- Photographic, 8.—'Photo-Rilievo Printing,' Mr. Woodbury.
- Engineers, 8.—'Strength of Cements used in South Main Drainage Works,' Mr. Grant.
- Ethnological, 8.
- Zoological, 8.—'Fossil Birds from Zebbug Cave, Malta,' Mr. Parker; 'New Species of Spider Monkey in Society's Gardens,' Drs. Gray and Murie; 'Freshwater Abigona,' Dr. Murie; 'Gular Pouch of Great Bustard,' Mr. Flower.
- Wed. Society of Arts, 8.—'London Milk,' Mr. Morton.
- Microscopical, 8.—'Cell-Mounting,' Mr. Smith.
- British Archaeological Association, 8.
- Thurs. Numismatic, 7.
- Royal, 8.
- Antiquaries, 8½.—'Anglo-Saxon Civil and Criminal Procedure,' Mr. Coote.
- Fri. Philological, 8.—'Origin of Language,' Mr. Wedgewood.
- Sat. Horticultural, 2.—International Show of Fruit.

FINE ARTS

ART IN DRESS.

THE improved taste for Art in this country is not to be exemplified so happily by the appearance amongst us of noble pictures, statues or buildings, as by the introduction of design, to use that term in the true artistic sense, to common objects and daily service. Great works of Art come from the hands of remarkable individuals, and are, to a certain extent, independent of their time; with serviceable examples it is otherwise. A very curious illustration of the advantages to be expected from the application of good design to what may be called the most popular service is afforded by a comparison between the two kinds of hats as now worn by the Metropolitan and the City police forces respectively. That in use by the former, manifestly a great improvement in respect to appearance and serviceableness upon the detestable "chimney-pot" to which the public at large

is still servile, is merely a convenient covering and protection for the skull. In this character it is beyond the like garment as worn by members of the military services of this country, for whose luckless crania and countenances the inherent stupidity, or perversity, of practical or amateur hatters and tailors has devised things which are, probably, the most hideous, comfortless, useless and costly that even royal or imperial tailordom has invented since the world began. The only exception to this bad distinction for our military head-coverings that occurs to us is the heavy and disfiguring cap which is now almost peculiar to Scotch "body-servants," grooms and their fellows, and well known as the "Glengarry cap." This, although it is probably the least expensive garment of its kind,—hence its prevalence with the class of wearers just named,—has the extraordinary faculty of making a lean visage look leaner and a round one still rounder; it affords no shelter to the features from sun, wet or wind, is heavy, and, until saturated, holds instead of shedding water; altogether about the most ill-devised thing now in wear, and inferior to the horrid "chimney-pot" itself, which at least shelters the face and is light and durable. As to military hats, the whole list displays the ignorance of their inventors no less completely than it does their ineffable indifference to the comfort of the men who are compelled to wear such uncouth devices; nothing but custom has rendered the bearskin, the shako, lancer's cap, and the rest of them,—excepting only the common foraging-cap—sufferable by the observer; nothing but compulsion,—as countless instances of men and throwing away their hats when on the march, or in the field, have proved,—retains these ludicrous contrivances on the heads of the military. The cost alone of the heavy and useless bearskin would suffice to condemn it to the conscience of any man of common-sense, who may be intrusted with the public purse. To pursue our comparison of the respective police hats, that worn by the Metropolitan force looks as if it had been designed by an intelligent person, to serve its purpose without much regard to elegance, or consideration for that inviolable law, which makes the most serviceable article the most elegant. This rule obtains in nature, and was never disobeyed by the really great artists of antiquity; its observance is indeed a test of the genuineness of their art. The hat, or casque, of the City Police, is, otherwise, quite as serviceable as its original; it far exceeds it in grace of outline, and that refinement of form which marks the handiwork of an able artist. The public would be glad to know who designed, or, rather, to say the full truth, applied the perfect model of ancient covering to modern and familiar use.

FINE-ART GOSSIP.

Mr. Holman Hunt has nearly completed two pictures; one of them is a life-sized, to the knees, figure of a lady, in modern costume, seated sidelong in a chair, leaning back, her fingers interlocked, her hair loose upon her shoulders, a book lying upon her knee; to her face a happy musing expression is given with exquisite fidelity and feeling for beauty. The title of this work is '*Dolce far Niente*.' Its execution is, even for Mr. Hunt, remarkably brilliant, broad and solid in modelling, with noble colouring. We cannot but rejoice to find many of the best painters of this time exercising their powers on life-sized pictures; the knowledge displayed in them is immensely greater than that which is required for painting in small. Mr. Hunt's second picture, a cabinet work, is styled '*Morning Prayer*,' a girl of some seventeen years, standing, or half-kneeling, by the side of her bed, and in the act of prayer, before the day's duties begin. Morning sunlight, admirably rendered by the painter, fills the room with bright and glowing tints, and is enhanced by its peculiar, cool shadows. The accessories of this little jewel of Art are painted with remarkable delicacy and power. Nothing can be truer than its atmospheric effect, nothing sweeter than the action of the figure.

A Correspondent, who was recently in Wells, cries out that it is wrong to deprive ancient edifices of parts which are essential to them, and cites the long-delayed return of the door of the crypt in

the cathedral of that city from the Kensington Museum as a bad and dangerous example for the future. We are informed that the door in question, which was borrowed for the sake of its beautiful ironwork, has been, together with the Glastonbury lantern, not long since returned; but that the admirable *miserere* seats, precious for their carvings, from the cathedral named, which were made superfluous by the re-modelling of the choir, but are decidedly best seen at Wells, have not been returned. If this is true, the omission is to be lamented.

Casts from some of the winged and other figures which fill the spandrels over the triforium arcade in the Presbytery or Angel Choir of Lincoln Cathedral have been placed in the Great Court, South Kensington Museum: a position which is remarkably appropriate, and fortunate, not only as approaching in altitude that of the original sculptures, and so as to display them according to the intention of their designer, but as affording the means whereby the visitor may compare the beauty and subtlety of the lancets, to which, as in the originals, they are adjoined, with the ungainly and inartistic form of the arcade of the cloister of the Museum itself which is beneath. Although the outline of the lancets is much injured by the pieces of casting not being closely fitted together, the contrast between the respective arcades painfully shows the inelegance of the modern work. The good taste which has placed these sculptures as they were intended to be seen should direct the proper display of the cast from Donatello's 'St. George,' which looks ridiculously disproportioned on its low pedestal, and should be placed at the height of the original; as it is, the very craft of the sculptor which dictated the elongation of the body of the statue is ingeniously turned against him in a manner which, if applied to them, the artists who designed the mosaics for the upper arcade of the Loam Court would think egregiously unjust. What would Michael Angelo say to his 'Moses' being placed at one foot from the ground when he meant it to be seen at fifty feet from the same level? The Donatello at its proper height will not occupy more floor-space than it does now: it is puerile to say that, as all the copies cannot be shown as the originals appear, therefore we should neglect to exhibit them properly when that is practicable. The figures from the Angel Choir are intensely interesting; the building which contains them was begun in 1260, and completed before 1282. As expounding the state of English sculpture at that period, they form a striking contrast to the carvings on the panels of Nicola Pisano's pulpit at Pisa, which were begun in 1260, and considered marvels of the age in Italy. These display the influence of the worst conceivable models, *i. e.* the debased Roman carvings on sarcophagi, and are as deficient in grace as they can well be. The visitor to the Museum may now compare the works of the English with those of the Italian sculptors by means of the casts of the works at Lincoln and Pisa, which occupy the Court before named. Those from Lincoln, as expounded by Cockerell in the *Proceedings of the Archaeological Institute, 1848*, to which the student should refer, represent consecutive subjects relating to the Promises of God, the Revelation through the Patriarchs and Prophets, the Incarnation, Atonement, Judgment, Rewards and Punishments and Future State; in fact, as Cockerell said, they imply a profound knowledge of the written Word and of Art, in the expression of it in the popular feeling, of extraordinary attainment in any age, which cannot fail to raise our estimation of that age in our own country, which age was elsewhere preparing a Dante and a Giotto. The subjects of these works should be compared with those of the panels in the Pisan pulpits, both of which are in the Court. It will be seen at a glance that these angels surpass in execution even the alto-reliefs on the pulpit of Giovanni Pisano, which was wrought between 1302 and 1311.

MUSIC AND THE DRAMA

MR. DEACON'S PIANOFORTE RECITALS will take place at LEAMINGTON, on TUESDAY MORNING, and at DERBY, on WEDNESDAY EVENING, December 12 and 13.—16, Wimpole-street, Cavendish-square, W.

NEW PUBLICATIONS.

THE publication of Mr. Costa's *Naaman* in full score (Addison & Co.) must not pass unnoticed;—not merely for the example's sake, which is one of interest to all who watch the progress of musical publication in this country—not merely for the typographical neatness and splendour of the edition, but for a third reason. As a matter of study, to any one writing for the orchestra, this full score cannot be too much recommended. Here the composer's experience, conscientiousness, and unrivalled quickness of intelligence in all that concerns effect, make themselves felt. Consummate science, the use of every attainable tint and demi-tint, variety without the slightest affectation, cannot be carried further. As a score, that of 'Naaman' may be placed by any lover of music on the same shelf as that which holds the scores of Cherubini.

Loreley: a Grand Romantic Opera, in Four Acts—[*Die Loreley: Grosse Romantische Opera, in Vier Acten*]. By Max Bruch. Op. 16. (London, Ewer & Co.; Breslau, Leuckert.)—To be called on to finish "the story of Cambruscan bold," still more to try to tell the tale anew from the beginning, is not one of those adventures which any artist need envy. We can fancy few things more calculated to make a man of talent (such as is, obviously, Herr Bruch) nervous than the idea of taking in hand the opera-book which, after years of weary waiting, was at last accepted by Mendelssohn,—not without hesitation, and as something of a *pis aller*. In conversation with the author of 'Modern German Music,' at Interlaken, a few weeks before his death, he spoke, it may be remembered, with as much uncertainty as modesty, in reference to the result he hoped for from 'Loreley.' As to his own share in the work, he conceived it a mere experiment; and, as we have said before, we are convinced that, had he lived to see his *finale*, as it stands, put on the stage, he would have altered and retrenched it considerably; feeling, on the one hand, the lengthiness of the monologue, and, on the other, the tremendous mechanical difficulties attendant on the presentment of creatures of air, and water, and grove,—which compel playgoers to accept a large *Ariel* strung on a wire for the "trickiest spirit," and a heap of discordant-looking persons, waving their arms this way and that, in place of the voices floating in the upper air, or echoing from the rock, or rising from the river, in place of the forms half seen 'twixt mist and moonshine,—which the scene in question does not so much suggest as demand. On going through the music of the newest 'Loreley' we find more correctness than fantasy,—a respectable attention to form, too perversely neglected by the modern school of fierce and tawdry writers,—and a command over modulation clear of eccentric folly. There is animation in the livelier portions of the opera,—its spiritualities please us less. How dark and mechanical, for instance, is the opening of the great Rhine scene as compared with Mendelssohn's! But the smaller, no less than the greater composer, has been hampered by the situation. We conceive, in brief, the legend to be virtually intractable for the stage; and thus, though it cannot be said that Herr Bruch has established a reputation by his performance of a task in which a known master might have failed, his 'Loreley' should be put on record as an appearance of promise;—such as is too rare in the present devastated state of German music.

Quatrième Concerto pour Piano, avec Accompagnement d'Orchestre, by Ant. Rubinstein. Op. 70, (Leipzig, Senf; London, Ewer & Co.)—When a man—a man, too, who has avowedly devoted himself to musical creation in its amplest and most serious forms—arrives at his seventieth work, it is not unfair to presume that measure of his powers may be taken; and that he has put forth his strength and his weakness, his fancies, his aspirations, and his knowledge, sufficiently to admit of the same being appraised without injustice. Recollecting Scott's ardent defence of Dryden (in some sort an apology for Scott himself), we cannot adopt the disparaging phrase of "fatal facility" as one of final authority or universal application. There are geniuses of a certain order who are nothing if not prolific—with whom delay in production involves loss of spon-

aneous nature, and indecision and feebleness. Especially does this truth hold good in the case of those whose lives, so to say, are steeped in certain pursuits and interests, and to whom incessant expression is necessary as an utterance. Such a musician was Schubert; but such another, also, was Handel the divine. The last epithet cannot be extended to M. Rubinstein, but he belongs to the class of ready writers, in which ever rank of it he be placed. He is full of fancy, full of fire, in no common degree; but he is too often mastered by his demons, in place of commanding them. This Fourth Concerto of his, for instance, is a singular specimen of inequality. The opening movement, in D minor, *moderato*, begins with a clear and vigorous orchestral tutti; but the tremendous outburst of the first *solo* leaves the player without any after-resources of wonder, and thus the *cadenza*, where the same effect is repeated, though intended to be, is not a climax. Then, without anything like plagiarism, this movement, to those who are apprehensive, cannot fail to recall the first movement of Mendelssohn's second (and less happy) *Concerto*. The *Moderato Assai*, in F major (♩), is simply and without reserve, fresh, charming, expressive. The melody is delicious; the phrases are ample, flowing and natural,—phrases to be caressed by a competent pianist (a proceeding indispensable to *Concerto* music, which is music of play as well as display). Compared with this, the final *allegro* (D minor, ♩ tempo) is forced, poor, and built on a theme which, meant to be spirited, is only ennupish. Measure this against the freakish theme of the *finale* of Beethoven's *Concerto* in C major. The *finale*, however, is brilliantly wrought, and, with a pianist who can keep it going with the requisite volubility and power, could hardly fail to produce some effect. Why not try the work at the Crystal Palace—the only arena of London trial at the time present!

SIGNOR ARDITI'S CONCERTS.—We owe Signor Arditi a good word for giving us an opportunity of hearing Schumann's third symphony, his ninety-seventh *opus*, and among the more rational and pleasing works of a master whose ambitious compositions we cannot relish, holding them, as we do, to belong to a period of decay; and deeming them, in spite of much pretension, to be wanting in two of Music's greatest essentials—idea and clearness. Many (and among these not a few whom we respect as authorities) hold a different judgment; but no persuasion can annul facts and alter features, nor make that which is diffuse and mystical intelligible. We can no more admire the bulk of Schumann's music than we can Shelley's 'Marianne's Dream' among his poems. This symphony, however, is, we repeat, rational and pleasing as compared with other dismal pieces of complication which we have been bidden to bow down before or worship. Its opening *allegro* in ♩ tempo would never have been written had there not been a certain 'Eroica' Symphony; but compare Beethoven's leading phrases with Schumann's; the latter ones (though not without rhythm) being weak and yawning, having no vigour to qualify them for the important position they occupy. Its second movement, the *schero* in C major, ♩ tempo, is infinitely better; though again it is marred by an episode in which the composer *maunders*. Its first idea, however, is frank and distinct, if not playful, having a sort of rustic quaintness totally unborrowed.—We regard this and the *adagio* in Schumann's C major Symphony, as the brightest and best specimens of Schumann's talent that could be named. It was deservedly enclosed.—The *andante* in A flat major (common tempo) is sickly—meaning to be expressive. To this succeeds an *intermezzo* in E flat minor (marked 'Feierlich,') the effect or meaning of which escapes us; though in pp. 149-50 of the full score (Simrock) there are fine bursts of instrumentation, preparing the ear for that which, alas! does not happen in the *finale*—a trivial, dry, and uninspired movement. The Symphony was very well received. What says the poet's line!—

We first endure, then pity, then embrace.

Mendelssohn used to say that it was surprising how one could become inured to bad music. If, however, the "embracing" stage for Schumann's

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compositions is to arrive in England, we may take leave of our hopes and expectations of progress, and look to see our country become, in matters of taste, "a howling wilderness," even as the land has done, where such a monstrous production as 'Tristan und Isolde,' was, after many throes, permitted to vex the public.

SADLER'S WELLS.—A sensation drama produced here last week has excited considerable remark, and some surprise. It is founded on, and entitled after, Miss Braddon's novel of 'Sir Jasper's Tenant.' The adaptation has been effected by the veteran Edward Stirling, and is, though open to much criticism, to a certain extent effective. The practice of dramatizing novels, which has now become so general, compels us, indeed, to make some reference to the law by which such work should be regulated. The practice itself is at least as old as Shakespeare, but there is a great difference in the manner in which it is now conducted. The Elizabethan poets re-cast the story, re-composed the dialogue, introduced new characters, and, as far as might be, made the subject their own. In this manner they gave a value to the drama, which did not belong to the original romance; and, in fact, imparted an immortal form to perishable materials. The novel died; but the drama lived, and still lives, as a distinct creation. Now the modern practice of stage-adaptation reverses all this. It endeavours to place, as far as may be, the novel itself on the stage, and represent in public the characters which have diverted readers by the parlour fireside. Scarcely any novel is capable of being so produced in the shape of a good drama; and audiences are accustomed, accordingly, to make allowance for many short-comings in the stage performance, and revert to the romance for what they miss in the play. Frequently, without such reference, the story of the drama is found to be unintelligible; and the spectator has to fall back on the memory of the reader. The story which Mr. Stirling has adopted presents many difficulties, which it can hardly be said he has entirely overcome. Three persons represented by one actress in the same play, and supposed to be so similar that they are identified by all observers, is of itself a formidable difficulty, and has precluded many critics from having a clear notion of the plot. Yet Mr. Stirling has not been exactly able to place the romance literally on the stage, for he has been compelled to preface the action of the novel with an entire act, embracing the transactions of many years. *Godfrey Pierrepoint*, in this extraordinary act, makes the acquaintance of *Caroline Catheron*, woos her, weds her, has a child of two years old, which dies, and suffers from her elopement with *Arthur Holroyd*. Nor is this all; her second self, her sister *Leonora Fane*, has also a little episode to herself, and forms a prominent member in the final tableau. In the contrivance of all this, Mr. Stirling has shown tact and ingenuity, but at the expense of the unities, which he has treated with entire disrespect. The second act opens with *Marcia Denison*, whose character is skilfully depicted; and in the scenes between her and *Pierrepoint* consists the charm of the drama, which in all other respects revolts the better sense of the audience. The really elegant acting of these scenes by Mr. Cowper and Miss Leigh commanded the admiration and sympathy of the house. Miss Bellair, as the representative of the two sisters in their various assumptions, acted with determination and energy, and would have succeeded in gaining applause, had such success been possible. An underplot between *Lieut. Gervase Catheron* (Mr. E. H. Brooke), *Adolphus Dobb* (Mr. John Rouse), and *Dorothy Tinsgood* (Mrs. Minnie Davis), was adroitly managed so as to relieve the principal action and furnish occasion of laughter. With such aids and adjuncts a gloomy subject has been rendered as pleasant as possible. Some appropriate scenery, also, facilitated the success of the drama; and on the fall of the curtain the principal actors in it were summoned to receive the approbation of the audience.

NEW ROYALTY.—The operatic performances have during the last fortnight been relieved by

the interposition of the legitimate drama, for the purpose, as it would appear, of testing the qualifications of Miss Meirabel, who has already appeared in the characters of *Julia*, *Pauline* and *Portia*. The young lady shows good promise, though she is manifestly in her novitiate and somewhat awkward in action. She has been ably assisted by Mr. Ryder and Mr. Henry Vandenhoff. The extravaganza of 'The Widow Dido' still continues to be the afterpiece; and a new burlesque, by Mr. Burnand, is promised for the Christmas holidays.

MUSICAL AND DRAMATIC GOSSIP.

WE hoped to have done with the Edinburgh Reid Professorship, but another last fact, it seems, was wanting to complete the story, which is this. The musical professor elect has, we are told, left England for some months to resume his functions as a travelling tutor on the continent. Comment is needless on such a last page to so discreditable a chapter of musical history.

It is said on every side that the managers of the Royal English Opera will entertain no new works unless the expenses of production are, in part, provided for, directly or indirectly, by those who present them. This, if true, explains the singular selections which they have made, and the manner in which they have compromised (it may be feared, past redemption) all present credit, and every chance of future success, by that which they have done and left undone. A repetition of the "Constance" mistake, on an infinitely larger scale and in every respect less defensible, is to be made on Wednesday next, in the coming production of a work, by one totally unknown and untried; only explicable on the argument which has been stated. The "pasture of affairs" (as *Win. Jenkins* hath it) is, for the moment, utterly unpromising in this section of our music. The more closely, however, the causes of barrenness, disease and unsoundness can be come at, the more clearly they can be pointed out as influencing effects disastrously notorious, the more chance there is of some reaction in the direction of healthy enterprise.—Miss Ida Gillies has been singing in the English version of 'L'Africaine.'

No better illustration of the word "imperishable" could be found in the annals of music than in the advertisement which has appeared in our daily papers, setting forward as an attraction for the Vesper Advent Services at the Italian Church, London Wall, selections from 'The Messiah,' in Latin, with full band and chorus;—and this, with so vast and rich a repertory of service music, written expressly for the purpose, as the Church of Rome possesses!—For the Christmas performance of the 'Sacred Oratorio,' by the *Sacred Harmonic Society*, Miss Edmonds is retained as *soprano*.

The trying weather of the last few months, which has laid so many of the best of our best in the churchyard, has borne with a heavy weight on our singers, causing an unusual amount of illness and public disappointment. Our first tenor, Mr. Sims Reeves, whose voice is notoriously delicate, has had his mishaps, among his brethren. But, in the name of commonsense and humanity do we join our contemporary, the *Orchestra*, and once again strongly protest against the stale and stupid abuse, in print, which rarely fails to attend his misadventures. Surely we ought to have got past the age of ill-natured imputation in matters so clearly explicable as the grievance in point. That the tone of the musical profession (especially in England) has been essentially raised since the days of a Gabrielli's caprices and when a Mara's arrogant contest with her royal Prussian employer could be permitted, is evident. But the habits of intercourse have changed no less. An amount of wear and tear is courted by the artist of the Victorian era to which none of those who belonged to the slower past could or would have submitted. In the days when Braham was king there were no such things as "express trains"; there was no advertising in the *Times* how the popular favourite (or no-favourite) would sing 'The Cuckoo's Lament' at Glasgow on Monday, at York on Tuesday, at Torquay on Wednesday, at Dover on Thursday, of a given week, and so on. The rush, and hurry, and over-work of the time being are

without precedent; and our artists unwisely grasp too much. The professor will wear himself out by taking more lessons than he can conscientiously give; the vocalist accept engagements the possible fulfilment of which must depend on unbroken wind and unfailing limb. There is no ruling this propensity, but there is such a thing as justice; and, in the name of justice (*da capo*), do we again protest against the misinterpretations—thoughtlessly or coarsely put—on accidents against which no foresight can provide. What creature in his senses can believe that Mr. Sims Reeves *prefers* not to sing, and thereby to lose money?

There is a talk of M. Offenbach's 'La Belle Hélène' being produced at the St. James's Theatre, with an English version, by Mr. Charles Kenney.

Mr. Halle's Thursday Concert was this week devoted to 'Judas Maccabeus.'

Among the many interesting provincial entertainments, which the facility of locomotion now renders possible, the Pianoforte Recitals of *Madame Arabella Goddard* must not be overlooked.

'The Merry Wives of Windsor' have been into court this week,—a question as to the copyright of Nicolai's opera for England having been raised betwixt the rival publishing houses of Cramer & Co. and Boosey & Sons. The case seems little more clear than that former one concerning 'La Sonnambula,' which is now recurred to as a precedent.

'Poliuto' has been revived at the Italian Opera in Paris, with Madame Penco as its heroine,—M. Auber's charming 'Dieu et la Bayadère' (so intimately associated with our recollections of Madame Tagliani in her best days) is to be revived at the Grand Opéra, where, also, a new tenor, M. Delabranche, was to make his appearance this week in the dreary French version of 'Il Trovatore.'—The new theatre of Fantaisies Parisiennes was opened the other evening, with 'La Dernière Nuit d'une Veuve,' a comic vaudeville, and a version of Donizetti's 'Campanello.'—On the 6th ult. Cherubini's splendid 'Coronation Mass' was executed in the church of St.-Eustache.—Signor Verdi has arrived in Paris, to pass the winter there.

The Rhenish Correspondent of the *Orchestra* states that there is a chance of Herr Bruch's 'Loreley' being brought to Her Majesty's Theatre next year, at the instance of Mdlle. Tietjens. We shall shortly speak of this opera.

Mdlle. de Murska has suddenly broken her engagement at Vienna, bad health being the pretext, and has gone to Venice.—Herr Wagner's 'Flying Dutchman' has been revived at Vienna—they say, successfully.—Mdlle. Artot has gone to Berlin, to appear for a short engagement.

The scrupulous Dean of Derry has found a counterpart on the other side of the globe, in the Bishop of Melbourne, who appears to have set himself in array to thwart the efforts of Mr. Charles Horsley to improve the service-music in his diocese.

Mr. and Mrs. Howard Paul (the lady born for better things in Art; but as matters stand, one of the most peculiar and highly-gifted entertainers that has ever appeared,) have brought forward a new entertainment.

Signor Badiali, who appeared at our Italian Opera, in London, too late in the day to make the impression which his real accomplishments as a vocalist should have commanded, died recently at Bologna, aged sixty-five.—M. Mohr, the excellent military French bandmaster, who came to England with the "harmony music" of 'Les Guides,' is dead.

MISCELLANEA

Lake Villages in Switzerland.—Since the expression has found its way into the columns of the *Athenæum*, a little space may be accorded in them to a protest against the incorrectness of the term "pale-buildings" as applied to the remains of the ancient Lacustrine villages in Switzerland, called by some German writers "*Pfahlbauten*." The word *Pfahl* is, doubtless, the origin of our English word *pale*; but the latter has now come to be used only when flat boards or planks are meant, such as *form palings*, while stakes or rails form *railings*. As applied to the remains in the Swiss lakes, it is

apt to mislead, seeing that they consist only of stakes or piles, from five to eight inches in diameter, crowded together vertically in the bed of the lake, on which huts or cabins must have been raised. Of the superstructure, only very slight traces are left, and these also are of stakes placed horizontally, and plastered together with clay. In the interesting work on the subject in French, by M. de Troyen (forming one of the volumes of "Annales de la Rotonde Suisse"), the remains of the lake villages are everywhere described as "pieux," or "pilotis," which words are only to be translated "stakes," or "piles." The term "buildings," as applied to these vestiges of habitations, is also likely to lead to misapprehension, and is scarcely a correct translation of the word "Bauten," taken in the sense intended. The verb "bauen," in German, having so wide a signification, that it is used alike for ploughing a field and raising an edifice, it can be applied to many operations in which labour is employed, so that "Pfahlbauten" may be rendered "pile-works," which would much more correctly describe the remains in question,—the word "building," in English, being applicable only to edifices raised above the ground, while "pale," used adjectively, is so exclusively employed with reference to colour, that the term "pale-buildings" is apt to suggest, somewhat absurdly, the abominations of Ruskin,—white stuccoed houses!

S. W.

Plagiarisms in 'Self-Help.'

"Bentham was a great economist of time. He knew the value of minutes. The disposal of his hours, both of labour and of repose, was a matter of systematic arrangement, and the arrangement was determined on the principle that it is a calamity to lose the smallest portion of time. He lived and worked habitually under the practical consciousness that man's days are numbered, and that 'the night cometh when no man can work.'"—*Self-Help*, ed. 1859, ch. iv., p. 83.

"An Italian philosopher expressed in his motto that time was his estate; an estate, indeed, that will produce nothing without cultivation, but will always repay the labours of industry, and satisfy the most extensive desires if no part of it be suffered to lie waste by negligence, to be overrun with noxious plants, or laid out for show rather than for use."—*Rambler*, No. 108.

"Lord Chesterfield, with his French breeding, when he came to define a gentleman, declared that truth made his distinction; and nothing ever spoken by him would find so hearty a suffrage from his nation."—*Emerson's English Traits*, ed. 1856, ch. vii. p. 67.

"An Italian philosopher was accustomed to call time his estate; an estate which produces nothing without cultivation, but, duly improved, never fails to recompense the labours of the diligent worker. Allowed to lie waste, the product will be only noxious weeds and vicious growths of all kinds."—*Self-Help*, chap. viii., p. 198.

C. S. KENNY.

TO CORRESPONDENTS.—T. H.—W. T.—H. J. S.—W. P.—Eastbourne.—L. W.—H. S.—C. D.—W. S.—received.

Erratum.—P. 778, col. 2, line 10 from bottom, for "intimate" read *intimate*.

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